The Collector

SILVER & 19TH CENTURY FURNITURE, SCULPTURE, CERAMICS & WORKS OF ART

London, 14 November 2019



CHRISTIE'S



The Collector

UPCOMING AUCTIONS
London, 13 & 14 November 2019

www.christies.com/thecollector

European & English Furniture, Ceramics, Portrait Miniatures & Works of Art
Wednesday 13 November
10.30am & 2pm

Silver & 19th Century Furniture, Sculpture, Ceramics & Works of Art
Thursday 14 November
10.30am & 2pm

CHRISTIE'S



The Collector

SILVER & 19TH CENTURY FURNITURE, SCULPTURE, CERAMICS & WORKS OF ART

THURSDAY 14 NOVEMBER 2019

AUCTION

Thursday 14 November 2019
at 10.30 am (Lots 401 - 513) &
2.00 pm (Lots 521 - 684)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	9 November	12.00 pm – 5.00 pm
Sunday	10 November	12.00 pm – 5.00 pm
Monday	11 November	9.00 am – 4.30 pm
Tuesday	12 November	9.00 am – 8.00 pm
Wednesday	13 November	9.00 am – 4.30 pm

AUCTIONEERS

Jeremy Morrison, Georgina Wilsenach, Natalia Voinova

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **SHELL-17186**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

Front cover: Lots 451, 462, 464, 465, 638
Inside front cover: Lot 658
Opposite: Lot 669
Back cover: Lot 473



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at christies.com

View catalogues and leave bids online at **christies.com**

CHRISTIE'S

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

INTERNATIONAL DECORATIVE ARTS



ORLANDO ROCK
Chairman, Christie's UK,
Co-Chairman
Decorative Arts
orock@christies.com
+44 (0)20 7389 2031
London



JODY WILKIE
Co-Chairman
Decorative Arts
jwilkie@christies.com
+1 212 636 2213
New York



CHARLES CATOR
Chairman of Group,
Deputy Chairman,
Christie's International
ccator@christies.com
+44 (0)20 7389 2355
London



ROBERT COPLEY
Deputy Chairman of Group,
International Head
of Furniture
rcopley@christies.com
+44 (0)20 7389 2353
London



AMJAD RAUF
International Head,
Masterpiece & Private Sales
arauf@christies.com
+44 (0)20 7389 2358
London



JOHN HAYS
Deputy Chairman,
American Furniture
jhays@christies.com
+1 212 636 2225
New York



SIMON DE MONICAULT
Director, Decorative Arts,
Paris
sdemonicault@christies.com
+33 1 40 76 84 24
Paris



GILES FORSTER
Director, Decorative Arts,
London
gforster@christies.com
+44 (0)20 7389 2146
London



LIONEL GOSSET
Head of Private Collections,
France
lgosset@christies.com
+33 1 40 76 85 98
Paris



DONALD JOHNSTON
International
Head of Sculpture
djohnston@christies.com
+44 (0)20 7389 2331
London



BECKY MACGUIRE
Senior Specialist,
Chinese Export
bmacguire@christies.com
+1 212 636 2215
New York



WILL STRAFFORD
Senior International
Specialist
wstrafford@christies.com
+1 212 636 2348
New York



HARRY WILLIAMS-BULKELEY
International Head of Silver
hwilliams-bulkeley@christies.com
+44 (0)20 7389 2666
London



KARL HERMANNS
Global Managing Director
khermanns@christies.com
+44 (0)20 7389 2425
London



SIMA JALILI
Regional Managing Director
sjalili@christies.com
+1 212 636 2197
New York



NICK SIMS
Regional Managing Director
nsims@christies.com
+44 (0)20 7752 3003
EMERI

The Collector

SILVER & 19TH CENTURY FURNITURE, SCULPTURE, CERAMICS & WORKS OF ART

SPECIALISTS & CONTACTS FOR THIS AUCTION



GILES FORSTER
Head of Sale, Specialist, Head of Department, 19th Century Decorative Arts
gforster@christies.com
+44 (0)20 7389 2146



ALISON GREY
Associate Specialist, 19th Century Decorative Arts
agrey@christies.com
+44 (0)20 7752 3042



HARRY WILLIAMS-BULKELEY
Head of Department, Silver
hwilliams-bulkeley@christies.com
+44 (0)20 7389 2666



ISABELLE CARTIER-STONE
Specialist, Silver
icartier-stone@christies.com
+44 (0)20 7389 2660



MATILDA BURN
Associate Specialist, European Ceramics
mburn@christies.com
+44 (0)20 7752 3026



CARMEL SHAYLE
Sale Coordinator
cshayle@christies.com
+44 (0)20 7752 3241



ARLENE BLANKERS
Head of Sale Management
ablankers@christies.com
+44 (0)20 7389 2079

ANTHONY PHILLIPS
International Consultant, Silver

REBECCA WINTGENS
Specialist Consultant, European Ceramics

EMAIL
First initial followed by last name @christies.com (eg. Carmel Shayle = cshayle@christies.com.)

For general enquiries about this auction, please email the sale coordinator.

With thanks to Burghley House for providing the location for in situ photography.

ABSENTEE AND TELEPHONE BIDS
Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

AUCTION RESULTS
Tel: +44 (0)20 7839 9060
christies.com

CLIENT SERVICES
Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

POST-SALE SERVICES
Louise Horner
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

BUYING AT CHRISTIE'S
For an overview of the process, see the Buying at Christie's section.



'It's about being comfortable and enjoying the place you live in. My decorating style is quite gentle and feminine – I'm not afraid of pattern and texture.'

–RITA KONIG

A VICTORIAN OAK COUNTRY HOUSE LETTER BOX
BY HENRY RODRIGUES, C.1880
£1,500–2,500
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A REGENCY OAK AND EBONY-INLAID DRESSING-TABLE
ATTRIBUTED TO GEORGE BULLOCK, C.1815
£3,000–5,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A PAIR OF REGENCY GILTWOOD OPEN ARMCHAIRS
C.1800
£3,000–5,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A DUTCH COLONIAL SILVER-MOUNTED
IVORY-INLAID EBONY DOCUMENT BOX
C.1730
£40,000–60,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A PAIR OF ORMOLU AND DELFT PARROT
THREE-BRANCH CANDELABRA
£3,000–4,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

Opposite page

A PAIR OF MEISSEN PORCELAIN FLOWER-ENCRUSTED
VASES AND COVERS
MID 19TH CENTURY
£12,000–18,000
Silver and 19th Century Furniture, Sculpture, Ceramics & Works of Art

ALBERT-ERNEST CARRIER-BELLEUSE (1824–1887)
MARBLE BUST EMBLEMATIC OF SUMMER
£5,000–8,000
Silver and 19th Century Furniture, Sculpture, Ceramics & Works of Art







RITA KONIG STYLES

The Collector



Christie's is delighted to have collaborated with Rita Konig for the November edition of The Collector.

Rita Konig has worked as an interior designer and journalist for the past 17 years, both in London and in the U.S. She's known for her relaxed style and believes the best kind of rooms are those which make you want to come in, sit down and stay for a while. Specialising in residential interiors, Rita's approach sees her deftly layer pattern, texture and colour to create soft, intimate spaces for her clients. She regularly hosts workshops at her London residence, guiding guests through the interior design details that make a home.

Rita has worked with Christie's on styling for The Collector, juxtaposing characterful antique pieces from different periods to create inviting spaces which are both liveable yet packed with personality. Explore Rita's styled room in person at our King Street Galleries from 9–12 November.





A GERMAN BRASS-INLAID EBONY AND 'BOULLE' MARQUETRY SECRETAIRE-ON-CHEST
POSSIBLY BY ANTON LÜCHTENSTEIN, EARLY 18TH CENTURY
£25,000–40,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE AND FRENCH PORCELAIN 'PARROT' CANDELABRA
C.1745
£40,000–60,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

Opposite page

A PAIR OF FRENCH 'ARABESQUE' SILVERED BRONZE LAMPS
C.1880
£4,000–6,000
Silver and 19th Century Furniture, Sculpture, Ceramics & Works of Art

A PAIR OF NORTH ITALIAN BOIS CITRONNIER, AMARANTH AND MARQUETRY COMMODES
LATE 18TH CENTURY
£30,000–50,000
European and English Furniture, Ceramics, Portrait Miniatures & Works of Art

TWO MEISSEN PORCELAIN MODELS OF PARROTS
20TH CENTURY
£3,000–5,000
Silver and 19th Century Furniture, Sculpture, Ceramics & Works of Art







THE PROPERTY OF A NOBLEMAN

401

AN EDWARD VII SILVER BELL-SALT

MARK OF THOMAS BRADBURY AND SONS, LONDON, 1903

In the Elizabeth I, style baluster shaped on three ball and claw feet, in three sections chased with scrolling foliage and flowers on matted ground, the detachable rising domed cover with pierced ball and baluster finial, the lower part with two shield shaped cartouche and engraved with inscription 'A. G. Buchanan from his Godfather Stanley 1937', *marked on body, two bezels and cover, stamped underneath 'Holmes 29 Old Bond Street W. 1'*
14⅛ in. (36 cm.) high
24 oz. 9 dwt. (761 gr.)

£1,000-1,500 US$1,300-1,800
€1,200-1,700

Double bell-shaped salts developed from single bell-shaped examples in the mid 16th century and are recorded in inventories of the time, such as that taken at Hardwick Hall in 1601, with only about thirty examples having survived. In medieval England, the salt historically held a prominent position in the display plate of Royal and aristocratic households. Placed on the table rather than the buffet it had both ceremonial, religious and practical significance. This object came to epitomise the Tudor period and as such were very sought after by the Victorian and Edwardian collectors leading to the manufacture of historicist pieces.



402

A GEORGE III SILVER TANKARD

MARK OF WILLIAM TAYLOR, LONDON, 1771

Baluster with moulded rib and scroll handle, the domed cover with openwork thumbpiece, later engraved with a coat-of-arms with duke's coronet above, *marked underneath and in cover*
8½ in. (21.5 cm.) high
28 oz. (871 gr.)

£1,200-1,800 US$1,500-2,200
€1,400-2,000

Opposite: Lot 513

403

A GEORGE III SILVER TANKARD
MARK OF THOMAS WALLIS I, LONDON, 1767

Tapering cylindrical on spreading foot, with mid rib, the hinged cover with scroll thumbpiece, the handle engraved W.W., *marked on body and cover*
7½ in. (19 cm.) high
24 oz. 17 dwt. (774 gr.)

£1,500-2,000 US$1,900-2,400
€1,700-2,200

PROVENANCE:
Christie's East, New York, 16 October 1985, lot 217.


403


404

404

A GEORGE II SILVER TANKARD
MARK OF HENRY BRIND, LONDON, 1749

On spreading foot, the plain baluster body applied with a mid-rib, the domed cover with chair-back thumbpiece, *marked underneath, on handle and in cover*
7⅞ in. (19.7 cm.) high
28 oz. 3 dwt. (877 gr.)

£1,200-1,800 US$1,500-2,200
€1,400-2,000

PROVENANCE:
Christie's East, New York, 16 October 1985, lot 218.

405

A GEORGE I SILVER CUP AND COVER
MARK OF SAMUEL LEA, LONDON, 1720, BRITANNIA STANDARD

Inverted plain bell-shaped on circular foot with moulded border and mid-rib, the domed cover with baluster finial, *marked underneath and on cover bezel*
11⅜ in. (29 cm.) high
67 oz. 17 dwt. (2,111 gr.)

£1,000-1,500 US$1,300-1,800
€1,200-1,700

PROVENANCE:
Christie's East, New York, 16 October 1985, lot 219.


405



406

406

A PAIR OF GEORGE II SILVER WAITERS

MARK OF DENNIS LANGTON, LONDON, 1733

On three pad feet shaped circular with moulded border, each engraved with coat-of-arms, *marked underneath*
6 in. (15.2 cm.) wide
15 oz. 14 dwt. (487 gr.)
The arms are those of Pyle impaling Pitts for Nicholas Pyle (1699-1766), of Marsh Court Manor, Stockbridge, Hampshire, and his wife Mary (1692-1784), daughter of Matthew Pitts (1666-1724), of Burcombe, Wiltshire, whom he married in 1723. The arms of Pyle, which are not recorded by Burke, were noted during a herald's visitation of Hampshire and the Isle of Wight in 1686, published as part of the Harleian Manuscripts by Sir Henry St. George and G. D. Squibb in 1991. (2)

£1,000-1,500 US$1,300-1,800
€1,200-1,700

407

A GEORGE II SILVER COFFEE POT

MARK OF SAMUEL WASTELL, LONDON, 1717

Octagonal, the cover with baluster finial, engraved with a coat-of-arms and underneath with scratch weight 27+3 and 'ELIZABETH HOLME', *marked underneath, on body and cover bezel*
10¼ in. (26 cm.) high
gross weight 28 oz. 1 dwt. (874 gr.)
The arms are those of Holme.

£5,000-8,000 US$6,100-9,800
€5,600-8,900



407



408

408

A SET OF VICTORIAN SILVER TABLE AND CHEESE KNIVES

MARK OF GOLDSMITHS AND SILVERSMITHS COMPANY LIMITED, LONDON, 1898

Art Nouveau pattern with dancing figure in foliate scrolls and comprising: fifty-nine table knives and thirty cheese knives, all with steel blades, all engraved with a crest, *marked on handles,* in a fitted wood case (89)

£1,500-2,000 US$1,900-2,400
€1,700-2,200



***409**

A FRENCH SILVER TRAY

STAMP OF PIAULT-LINZELER, PARIS, CIRCA 1890

Oblong with two lion's mask and foliage handles, the border etched with a band of berried laurel branches, the centre with large scrolling foliage and stylised griffin framing a vacant cartouche, *marked on rim and stamped underneath, further marked with later tax marks*
32¼ in. (82 cm.) wide
160 oz. 3 dwt. (4,982 gr.)

£4,000-6,000 US$5,000-7,500
€4,600-6,800

Robert Linzeler (1872-1941) set up his own business in 1897, at just 25 years old, buying Jules Piault's renowned silversmithing and jewellery business from his successors Leroy & Co. Linzeler registered his hallmark that same year. He exhibited at the 1900 *Exposition Universelle* in Paris where his work was widely praised and earned him a gold medal. Linzeler also supplied important retailers such as Cartier. He quickly opened a second workshop at 9 rue d'Argenson and in 1920 opened a shop at number 4, rue de la Paix partnering with the Russian jeweller Marchak in 1922.



410

A VICTORIAN LARGE SILVER MONTEITH

MARK OF JAMES GARRARD, LONDON, 1890

On fluted base, the partly fluted body chased with ribbon-tied laurel swags, with detachable shaped rim, *marked on body and collar, stamped underneath 'R. & S. Garrard, Panton St London'*
15 in. (38.2 cm.) diam.
137 oz. 2 dwt. (4,265 gr.)

£2,500-3,500 US$3,100-4,300
€2,800-3,900



411

A GEORGE V SILVER-GILT SIX-PIECE TABLE GARNITURE

MARK OF THE GOLDSMITHS AND SILVERSMITHS COMPANY LIMITED, LONDON, 1920

Comprising four circular dessert stands, an oval dish on detachable stand and a small ewer, all in the French Régence style with shaped border of scrolls and shells, the rim chased with strapwork, engraved in centre with initials FWI, *marked on sides and underneath*
the oblong dish 18 in. (46 cm.) long; the dessert stands 5½ in. (14.1 cm.) high
184 oz. 19 dwt. (5,753 gr.) (6)

£5,000-7,000

US$6,100-8,500
€5,600-7,800

412

A GEORGE V SET OF TWELVE SILVER-GILT DINNER PLATES

MARK OF CARRINGTON AND COMPANY, LONDON, 1912

Plain circular, enrgaved with coat-of-arms with marquess' coronet above, *marked underneath and stamped 'Carrington & Co. 130 Regent St. London W.'*
9½ in. (24 cm.) diam.
207 oz. 7 dwt. (6,450 gr.)
The arms are those of Paget impaling Manners, for Charles, 6th Marquess of Anglesey (1885-1947) of Plas Newydd, Anglesey and his wife Lady Marjorie Manners (1883-1946), daughter of Henry, 8th Duke of Rutland (1852-1925), whom he married in 1912. (12)

£3,000-5,000

US$3,700-6,100
€3,400-5,600









413

A VICTORIAN SILVER JARDINIERE

MARK OF ELKINGTON AND COMPANY, BIRMINGHAM, 1885

In the Rococo style, oval, the base and body ajouré and chased with shells and foliage, with vacant cartouches on each side, the scrolling side handles applied with tendrils and sweet peas, with detachable red glass liner, *marked and stamped underneath*

19½ in. (49.5 cm.) wide

98 oz. 1 dwt. (3,051 gr.)

£8,000-12,000

US$9,800-15,000

€8,900-13,000



414

A GARNITURE OF THREE SILVER-PLATED AND CUT-GLASS CAKE STANDS

PROBABLY ENGLAND, LATE 19TH CENTURY

Each on shaped circular rocaille base with tendril stem and ring handle, fitted with fluted cut-glass graduated dishes and comprising a pair with two tiers and a taller one with three tiers

23½ in. (60 cm.) and 17¾ in. (45 cm.) high (3)

£5,000-8,000

US$6,200-9,800

€5,600-9,000

415

TWO PAIRS OF ARTS AND CRAFTS SILVER CANDLESTICKS

MARK OF JAMES DIXON AND SONS, LONDON, 1905 AND 1908

Each of square tapering section embellished with riveted decoration, filled bases, *marked on base, underneath and on sockets*
9 in. (22.8 cm.) high (4)

£3,000-5,000 US$3,700-6,100
€3,400-5,600





416

A VICTORIAN AESTHETIC MOVEMENT SILVER TRAY

MARK OF WALTER AND JOHN BARNARD, LONDON, 1878

In the Chinese manner, shaped oblong with reeded and bamboo borders, the handles imitating lacquer, engraved in the centre with sparrows and insects in flight above a lily-pad strewn pond, with orange blossom branch and wild flowers, engraved with crest and motto on one side, the other with inscription, *marked underneath*
21¾ in. (55 cm.) wide
69 oz. 19 dwt. (2,176 gr.)

The crest is that of Ethelston.
The inscription reads 'Presented to Edmund Ethetston [sic.] Esqr. by the Tenantry of the Hinton and Wickstead Estates and other friends on the attainment of his majority, 5th November 1878' and records the gift of the tray to Edmund Ethelston (1857-1922) of Hinton Hall, Shropshire, on his 21st birthday.

£5,000-8,000 US$6,200-9,800
€5,600-8,900

The Aesthetic Movement in Britain (1860–1900) aimed to escape the ugliness and materialism of the Industrial Age, by focusing instead on producing art that was beautiful rather than having a deeper meaning – 'Art for Art's sake'. The artists and designers in this 'cult of beauty' found inspiration in history but also in items of Japanese or Chinese origin, designing objects that would redefined the domestic world of the British middle-classes.



THE PROPERTY OF A LADY

417

A VICTORIAN PARCEL-GILT SILVER NINE-PIECE TABLE GARNITURE

MARK OF ELKINGTON AND COMPANY LIMITED, BIRMINGHAM, 1862

Comprising a large centrepiece, a pair of oval fruit stands, four circular dessert stands and a pair of small oval dessert stands, each on bracket feet, chased in relief with flowers, foliage, wheat ears and Bacchics masks on matted ground, the centrepiece with raised centre chased with allegorical figures of Summer flanked by two applied figures of a male and female fauns supporting the fluted oval basket on crossed thyrsi, the oval fruit stands with raised centre chased with two bacchanals and applied with two child fauns holding aloft a bowl, the four circular stands with stem formed as a crouching bacchanal faun supporting a dish holder and the pair of small oval stands with dish supported on the arms of two seated fauns, all with later etched shaped glass dish and fitted with wooden bases, *marked on hinges, under base, on base rim, finial under basket, basket, basket rim, figures, hinges, bowl holders, liner and nuts*
35½ in. (90 cm.) long; 13 in. (33 cm.) long; 9 in. (23 cm.) high overall;
5 in. (12.5 cm.) high
weight of weighable silver 5,153 gr. (165 oz. 13 dwt.) (18)

£70,000-100,000 US$86,000-120,000
€78,000-110,000

The centerpiece design is attributed to the French designer Léonard Morel-Ladeuil (d.1888). Morel-Ladeuil studied under Antoine Vechte and worked from 1859 for the Birmingham firm of Elkington and Company. He is chiefly remembered for a number of masterpieces such as the 'Invention Vase' produced in 1853, the 'Milton Shield' of 1867 and the 'Helicon Vase' of 1871. In 1876, at the Philadelphia Centennial Exhibition, Elkington and Company exhibited several dinner and dessert services made expressly for that exhibition. A dessert service, designed by Morel-Ladeuil, and valued at two thousand guineas, was featured in the 1876 *Art Journal*. The Centennial dessert service may have served as the model for this service produced three years later.



Léonard Morel-Ladeuil, by Louis Devedeux (1820-1874)
© Musée d'art Roger-Quillot







Detail of cartouche



418

A PAIR OF DANISH FIVE-LIGHT CANDELABRA

MARK OF EVALD NIELSEN, COPENHAGEN, AFTER 1970

Each with softly hammered finish, on circular base, the baluster stem with four scrolling branches and central light on trumpet-shaped faceted stem, *marked underneath*
13⅜ in. (34 cm.) high
122 oz. 6 dwt. (3,804 gr.) (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

A contemporary of Georg Jensen, Nielsen was a designer and craftsman who trained as a steel engraver. He travelled in France and Germany before returning to Copenhagen to open his first workshop, producing pieces in the Art Nouveau style. Nielsen's unique and opulent designs were instrumental in spreading Denmark's Skønvirke style, 'Aesthetic Work', which was comparable to Britain's Arts & Crafts style and earned him the appointment as Master of the Goldsmiths' Guild in 1918, a position he held for thirty years. After his death in 1958, the workshop was taken over by his son Bjarne Weimar (1906–1988) until 1970. Today the company is run by Gregers Holt.



THE PROPERTY OF A NOBLEMAN

419

A DANISH ART NOUVEAU SILVER VASE

MARK SS PROBABLY FOR SIMON SØRENSEN, COPENHAGEN, 1904, RETAILED BY MICHELSEN

Baluster on spreading base, the plain body embossed with clover flowers and foliage, *marked and stamped underneath*
10 in. (25.5 cm.) high
29 oz. 7 dwt. (913 gr.)

£1,000-1,500 US$1,300-1,800
€1,200-1,700



420

A DANISH TABLE-SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, AFTER 1945

Continental pattern, comprising:

Twelve table-spoons,	Twelve table-forks,
Twelve dessert-spoons,	Eleven dessert-forks,
Twelve cold-cut forks,	Eleven cake-forks,
Twelve lobster-forks,	Twelve mocha-spoons
Two large serving-spoons,	A serving-fork
Two sauce-ladles,	A small serving-fork
Two fish-slices,	

Two salt-cellars with blue enamelled centres and with two salt-spoons
Seven small serving-spoons of various sizes

and the following with filled handles

Twelve table-knives,	Twelve cheese-knives
A pair of salad-servers,	Three butter-knives
Two cheese-serving knives,	A cheese-slicer
Two cake-knives,	A cake-slice
A bottle-opener	Twelve egg-spoons with steel bowl

Twelve spreading-knives with silver blades (173)

£6,000-8,000

US$7,400-9,800
€6,700-8,900

421

AN AMERICAN PARCEL-GILT SILVER SALAD BOWL AND A PAIR OF SALAD SERVERS

MARK OF TIFFANY AND COMPANY, NEW YORK, CIRCA 1950

'Tomato or Pumpkin Vine' pattern, the bowl applied with five bands of stylized tomatoes and foliage, *marked on underside and numbered 22888*
the bowl 9¼ in. (23.5 cm.) diam.
34 oz. (1,059 gr.) (3)

£3,000-5,000

US$3,700-6,100
€3,400-5,600

The 'Tomato or Pumpkin Vine' salad bowl was introduced in 1940 in Tiffany's display in the House of Jewels pavillion at the 1939-40 New York World Fair. However, this model of salad serving set had been designed three years earlier by Norwegian staff designer Olaf Wilford (1894-1980). The 'Tomato or Pumpkin Vine' pattern was produced in limited numbers until the early 1950s, and is illustrated in Jewel Stern's *Modernism in American Silver*, 2005, figs. 8.15 and 8.16, p. 177.



THE PROPERTY FROM A PRIVATE COLLECTION (LOTS 422-425)

The firm of J. A. Henckels, of Solingen near Dusseldorf are renowned not only for the fine knives, but also for their innovative and ingenious novelty cocktail sets. The company was founded by with Peter Henckels who registered the 'Zwilling' mark with the Cutlers' Guild of Solingen in 1731 making it one of the oldest trademarks in the world. His son, Johann Abraham (1771-1850), re-named the company after himself and opened outlets in Europe and in the United States. The company exhibited its products at the 1851 Great Exhibition in London, gaining international recognition and an award.





422



423

422

A GERMAN SILVER-PLATED NOVELTY SMOKER'S COMPANION IN THE FORM OF A MONOPLANE

FIRST HALF 20TH CENTURY, PROBABLY BY J. A. HENCKELS

Containing: two wing cigarette cases, fuselage cigar-case, further fitted with four plain cylindrical ashtrays and vesta case with strike cover, the rotating propeller functioning as a cigar cutter, the base and cigarette cases stamped 'MADE IN GERMANY'
9½ in. (24 cm.) long

£2,500-3,500 US$3,100-4,300
€2,800-3,900

423

A GERMAN SILVER-PLATED LARGE NOVELTY BAR-SET IN THE FORM OF A MONOPLANE

MARK OF J. A. HENCKELS, FIRST HALF 20TH CENTURY

The fuselage with three compartments and containing: two wing spirit flasks, an undercarriage compartment with four spoons, a strainer/juicer, a cylindrical flask with a screw cap, a nut or olive dish, a corkscrew with screw-off cover, a funnel, a small cover and four shot cups of graduating size, stamped 'D.R.G.M.', 'MADE IN GERMANY' and patent number ' 894384' on juicer
12⅝ in. (32 cm.) long

£5,000-8,000 US$6,200-9,800
€5,600-8,900





424

A GERMAN SILVER-PLATED NOVELTY COCKTAIL SHAKER IN THE FORM OF A MONOPLANE

MARK OF J. A. HENCKELS, FIRST HALF 20TH CENTURY

Containing: two wing spirit flasks, an undercarriage compartment with spoon, a strainer/juicer, a cylindrical flask with a screw cap, a nut or olive dish with cover, a corkscrew with screw-off cover, funnel and four gilt-lined shot cups of graduating size, stamped 'D.R.G.M.' and 'MADE IN GERMANY' on undercarriage, the juicer and propeller and with patent number ' 894384' on juicer
9⅞ in. (25 cm.) long

£3,000-5,000 US$3,700-6,100
€3,400-5,600

425

A RARE LARGE NOVELTY GERMAN SILVER-PLATED BAR SET IN THE FORM OF A MONOPLANE

MARKS OF J. A. HENCKELS, FIRST HALF 20TH CENTURY

The fuselage with three compartments and comprising: two wing spirit flasks, an undercarriage compartment with four spoons, a strainer, two large flasks with a screw cap, a nut or olive dish and cover, a corkscrew with screw-off cover, a funnel, a small cover and four shot cups, stamped 'D.R.G.M.', 'MADE IN GERMANY'
17½ in. (45 cm.) high

£10,000-15,000 US$13,000-18,000
€12,000-17,000



426

A VICTORIAN SILVER TROPHY

MARK OF ROBERT GARRARD, LONDON, 1879

Depicting two duelling knights, one raising his banner over the fallen horse, raised on a silver-mounted ebonized wood base mounted in silver with applied inscription 'GOODWOOD. 1879', *fully marked and further stamped on base ' R. & S. Garrard Panton St. London'*
30½ in. (77.5 cm.) high
250 oz. (7,777 gr.)

£40,000-60,000

US$49,000-73,000
€45,000-67,000

PROVENANCE:
The Collection of Victor Niederhoffer.

The Goodwood Cup

The Goodwood Cup, established in 1808, is a flat race ran at the Goodwood Racecourse in West Sussex in late July or early August. The race is open to horses aged three years or older and – together with the Ascot Gold Cup and the Doncaster Cup – forms part of the Stayers' Triple Crown. This trophy was awarded to the bay thoroughbred Isonomy (1875-1891) for his victory in the Goodwood Cup in 1879, ridden by jockey Tom Cannon, Sr. (1846-1917) and trained by John Porter (1838-1922), one of the most successful horse trainers of the Victorian era. Considered one of the greatest racehorses of the 19th century, Isonomy aged four became the first horse to complete the Gold Cup/Goodwood Cup/Doncaster Cup triple: a feat that remained unmatched until 1949. Overall Isonomy won ten of his fourteen starts and sired two winners of the 'Triple Crown of Thoroughbred Racing': Isinglass and Common. Isonomy's owner, Frederick Gretton (1838-1882) was a brewer and keen gambler. Gretton was mostly successful as a horse owner, clearing £100,000 by Isonomy alone. However his investments in yearlings generally proved less successful and he was well-known for his profligacy at the track. He died aged 44, from illness likely related to drinking.

This trophy bears the marks of Garrard & Co. and was almost certainly designed by Harrison Weir (1824-1906), an acclaimed illustrator. Weir created a number of elaborate trophies for Garrard from the 1860s through the 1880s, including the 1865 Goodwood Stewards' Cup, sold at Christies New York on 19th May 2010, lot 94. In 1879 Weir also designed the Stewards' Cup, again for Garrard,





427

A LARGE SILVER-PLATED BRONZE STAG

CIRCA 1900

Realistically modelled standing on a painted stone base
24¼ in. (64 cm.) high

£3,500-4,500 US$4,400-5,500
€4,000-5,000

PROPERTY OF THE LATE GEOFFREY AND THE HON. CAROLE LAWSON, STILEMANS, SURREY (LOT 428-431)

428

SIX SILVER AND PARCEL-GILT SILVER PHEASANTS

THE LARGEST WITH MARK OF JONES AND SONS, LONDON, 1933 AND 1935; ONE WITH MARK OF CORNELIUS JOSHUA VANDER LTD, LONDON, 1959; ONE WITH MARK OF LAG, LONDON, 1960; THE TWO PARCEL-GILT EXAMPLES, GERMAN, WITH LONDON IMPORT MARKS FOR ISRAEL FREEMAN AND SON LTD, 1962

Each realistically shaped with chased plummage, *marked on tails*
15¾ in. (40 cm.) to 9½ in. (24 cm.) long
90 oz. 7 dwt. (2,811 gr.) (6)

£1,000-1,500 US$1,300-1,800
€1,200-1,700



429

TWO PAIRS OF ELIZABETH II SILVER THREE-LIGHT CANDELABRA

MARK OF GARRARD AND COMPANY LIMITED, LONDON, 1973 AND 1979

Each on square shaped base cast with shell border repeated on stem, socket and nozzle, *marked underneath, on nozzles, branches' sockets, drip-pans and sockets*
15½ in. (39.5 cm.) high
294 oz. 17 dwt. (9,172 gr.) (4)

£1,500-2,500 US$1,900-3,100
€1,700-2,800



430

A WILLIAM IV SILVER TEA KETTLE, STAND AND BURNER

MARK OF ROBERT GARRARD I, LONDON, 1835

In rococo revival chinoiserie style, chased with scrolling foliage and chinoiserie figures, with dragon's head spout, the hinged cover with wicker-bound swing handle and flower finial, the stand with openwork floral aprons, the caryatid supports on claw feet, *marked underneath, in cover, on swing handle, stand and lamp*
16 in. (40.5 cm.) high on handle
gross weight 107 oz. 19 dwt. (3,359 gr.)

£3,000-5,000 US$3,700-6,100
€3,400-5,600





431

A PAIR OF GEORGE II SILVER BASKETS
MAKER'S MARK OF ANTHONY NELME ONLY, LONDON, CIRCA 1730

Oval, on pierced gallery foot, the sides pierced and chased within basketweave, the scalloped border with rope-twist rim, the field chased with trellis panels with shells and scrolls, with reeded side handles, engraved on sides with a crest beneath viscount's coronet, *marked underneath and engraved with scratch weights '50=10' and '50=15'*
14¾ in. (37.7 cm.) long
97 oz. 12 dwt. (3,036 gr.)
The crest is that of Brownlow, for Sir John Brownlow, 5th Bt., 1st Viscount Tyrconnel (1690-1754), of Belton House, Lincolnshire. (2)

£20,000-30,000 US$25,000-37,000
€23,000-33,000

PROVENANCE:
Sir John Brownlow, 5th Bt., 1st Viscount Tyrconnel (1690-1754), of Belton House, Lincolnshire, by descent through his sister and eventual heir,
Anne Brownlow (b.c.1685-1779), wife of Sir Richard Cust, 2nd. Bt. (1680-1734), by descent to their son,
Sir John Cust, 3rd Bt. (1718-1770), then by descent,
Sir Peregrine Cust, 6th Baron Brownlow (1889-1978) of Belton House, Lincolnshire,
Lord Brownlow; Christie's, London, 29 May 1963, lot 5, (£1,450 to Garrard).

Sir John Brownlow, 5th Bt, succeeded his father in 1701 at the age of only 11 years. The family estates were administered by his maternal grandmother until he came of age in 1711. His first wife was his cousin Eleanor Brownlow (d.1730), the co-heiress of Sir John's uncle the third Baronet. After the death of both his father-in-law and mother-in-law Belton House passed to the couple in 1721. He created a Baroque State bedroom in the house and added many architectural follies to the grounds. Sir John first entered politics in 1713 as member of parliament for Grantham. He stood unapposed as member for Lincolnshire in 1715, but returned as member for Grantham in the elections of 1722, 1727 and 1734. He was raised to the Peerage of Ireland as Baron Charleville in the County of Cork, and Viscount Tyrconnel in 1719. He died without descendants in 1754 at the age of 63, whereupon both the baronetcy and the peerages became extinct. The Brownlow estates, including Belton House, passed to his nephew Sir John Cust, 3rd Baronet (1718-1770), son of his sister Anne Brownlow, whose son was raised to the peerage as Baron Brownlow in 1776.



1st Viscount Tyrconnel (1690-1754)
by Charles Jervas ©National Trust Images



432

A PAIR OF QUEEN ANNE SILVER TAPERSTICKS

MARK OF JOSEPH BIRD, LONDON, 1712

Each on moulded stepped octagonal base, with baluster stem, engraved underneath with initials BIM, *marked underneath*
4½ in. (11.5 cm.) high
6 oz. 10 dwt. (203 gr.) (2)

£5,000-7,000 US$6,100-8,500
€5,600-7,800



433

A GEORGE II SILVER BASKET

MARK OF THOMAS GILPIN, LONDON, 1743

Shaped oval on openwork base, the rim cast with alternating shells and scrolls, the sides pierced with scrolls and latticework, the overhead handle with leaf-capped scrolls, later engraved with a coat-of-arms, *marked underneath and on handle*
14 in. (36 cm.) wide
47 oz. 10 dwt. (1,478 gr.)
The arms are those of Kettlewell quartering Eyres, almost certainly for Henry William Kettlewell Eyres (1857-1881), grandson of the wealthy mill owner Samuel Eyres (d.1868) of Armley, Leeds. Samuel Eyres' daughter Anne had married the Rev. Samuel Kettlewell (1822-1893), but died shortly after her father. The Eyres fortune remained in trust until Henry attained his majority at the age of 21 in 1878. Henry changed his name from Kettlewell to Eyres and married Caroline Sharp in 1880. Tragically he died from a fever in Naples the following year whilst travelling through Europe. Their daughter Caroline Mary Sybil (1881-1959) eventually inherited the Dumbleton Hall estate, which had been acquired for Henry by his trustees in 1875. She married the politician Bolton Meredith Monsell in 1904, her husband taking the additional name and arms of Eyers on his marriage. He was created Viscount Monsell in 1935.

£3,000-5,000 US$3,700-6,100
€3,400-5,600



Detail of arms



434

A SET OF FOUR GEORGE II SILVER SAUCEBOATS

MARK OF ELIZA GODFREY, LONDON, 1747

Each on shaped oval foot cast with shells, the fluted stem applied with a plain band, the shell body with double scroll handle, engraved with a coat-of-arms, *marked on stem*
7 in. (17.8 cm.) long
79 oz. 7 dwt. (2,469 gr.)
The arms are those of Fenwick, co. Northumberland impaling another. (4)

£12,000-18,000 US$15,000-22,000
€14,000-20,000

PROVENANCE:
A Gentleman; Christie's, London, 28 March 1962, lot 136. (£1,100 to Milne).

Elizabeth Godfrey, also known as Eliza Godfrey and Elizabeth Buteux, was the daughter of Simon Pantin, a renowned Hugenot silversmith, with whom she trained. She left an important body of work known for its high quality and sophisticated style influenced by the Huguenot silversmithing traditions. Godfrey married twice, both her husbands were silversmiths with whom she partnered in her business, first Abraham Buteux and later Benjamin Godfrey, who is believed to have been in her employ. Her workshop produced many magnificent rococo pieces commissiond by her clientele which included the Duke of Cumberland. Her trade card, which describes her as '*Goldsmith, Silversmith, and Jeweller, [who] makes and sells all sorts of plates, jewels, and watches, in the newest taste at the most reasonable rates*', illustrates the same model of sauceboat . This model in the style of the French rococo features in the production of several major London silversmiths of the time.



Trade card of Elizabeth Godfrey © The British Museum



THE PROPERTY OF A EUROPEAN COLLECTOR

435

A PAIR OF GEORGE III SILVER ENTREE DISHES AND COVERS

MARK OF JOHN PARKER AND EWDARD WAKELIN, LONDON, 1764

Each circular, on three ball feet, with two ring handles, the cover with reeded border and detachable broccoli finial, engraved on body and cover with a coat-of-arms beneath a coronet, *marked underneath and on bezels,* each engraved with numbers and scratch weights 'No 1 47=17' and 'No 2 43=9'
8⅛ in. (21 cm.) diam.
91 oz. 4 dwt. (2,837 gr.)
The arms are those of Martinho de Melo e Castro (1716-1795). (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Martinho de Melo e Castro (1716-1795), then
By descent to the Melo e Castro de Vilhena.

Born in Lisbon, Martinho was the younger son of Francisco de Melo e Castro (1702-c.1765), Governor of Mazagão in North Africa, and Dona Maria Joaquina Xavier da Silva (1698-c.1760). Initially he followed an ecclesiastical career studying at Évora and Coimbra before serving from 1753 to 1755 as envoy to the Netherlands. In 1756 he was transferred to London to hold the post of envoy extraordinary and minister plenipotentiary until 1762. Later that year, he traveled to France, where he represented Portugal as minister plenipotentiary at the peace talks at Fontainebleau in 1762 and Paris in 1763 which ended the Seven Years' War (1756–1763). Following the signing of the treaties, Melo e Castro briefly visited Portugal before returning to England, where he continued to serve as envoy extraordinary and minister plenipotentiary until 1770. On 4 January 1770, he was named secretary of state for naval and overseas affairs, a post he held until his death in 1795. Described by Jacome Ratton, the French-born but naturalized Portuguese merchant, industrialist, memoirist, and contemporary of Melo e Castro, as honest, though very stubborn and pro-English, these entree-dishes are stylistically French and were probably made to be used during his time in Paris. These entree-dishes would have accompanied the pair of tureens by Thomas Germain dated 1726-1729 with wild boar handles, also engraved with the Melo e Castro arms and now in the Getty Museum, Malibu.



Detail of arms

THE PROPERTY OF A LADY

*436

A PAIR OF GEORGE II SILVER CANDLESTICKS WITH LATER BRANCHES

MARK OF EDWARD FELINE, LONDON, 1748; THE BRANCHES, MODERN

In the *Régence* style, each on square base with canted corners, the base applied with winged female masks, the stem cast with classical masks, the base engraved with a coat-of-arms, the scroll branches each with detachable central baluster finial and two foliage-cast sockets with plain wax-pans, the wax-pans engraved with a crest, *marked underneath, the base of the candlesticks further engraved with scratch weights 25=8 and 27=15; the branches with marks of London Assay Office for 2019*
13¼ in. (33.5 cm.) high
101 oz. 18 dwt. (3,170 gr.)
The arms are those of Drummond of Blair Drummond impaled by another. (2)

£8,000-12,000 US$9,800-15,000
€8,900-13,000







THE PROPERTY OF A NOBLEMAN

437

A GEORGE III SILVER SOUP TUREEN AND COVER

MARK OF THOMAS HEMING, LONDON, 1767; THE LINER WITH MARK OF JOHN MORTIMER AND JOHN SAMUEL HUNT, LONDON, 1842

Shaped oval bombé, on four foliate scroll feet, the sides chased with scrolling panels, with double scroll handles, the domed cover chased with a shell centred by a detachable foliate ring, engraved on body twice with Royal arms and on cover with Royal crest, *marked underneath and in cover*, with a later liner engraved with two crests, *marked on side*
14¾ in. (37.5 cm.)
99 oz. 3 dwt. (3,085 gr.)

£5,000-7,000 US$6,200-8,500
€5,600-7,800



*438

A SET OF EIGHT DUTCH SILVER CANDLESTICKS

MARK OF JAN WILLEM BURGERS, THE HAGUE, 1747

Each on shaped circular raised base cast with shell motif, the hexagonal baluster stem with scroll shoulders and vase-shaped socket, *marked on base*, with assorted later silver nozzles
8⅜ in. (21.2 cm.) high
127 oz. 14 dwt. (3,972 gr.) (8)

£70,000-100,000 US$88,000-120,000
€80,000-110,000

Jan Willem Burgers registered his mark in 1739, the year he married Anna Margaretha Nulman. Burgers became dean and assay-master of the guild in 1769. He was one of the leading goldsmith of the Hague Rococo style typified by restrained swirling flutes and scrolls, and as such was commissioned by the city most fashionable patrons. This remarkable set of candlesticks are the precursor to all known examples such as the two pairs in the *Haags Gemeentemuseum* dated 1761 and 1767 (Jet Pijzel Domisse, *Haags goud en zilver-Edelsmeedkunst uit de Hofstad, Zwolle Gemeentemuseum Den Haag*, 2005, pp. 283-284, no. 227 and 228) but also to another set sold at Christie's, Amsterdam, 13 November 2001, lot 317, dated 1754 and a set of four dated 1763 and sold at Christie's, Amsterdam, 20 November 2012, lot 84.





***439**

A DUTCH SILVER SUGAR-CASTER

MARK OF GERRIT BOVERHOF, AMSTERDAM, 1752; WITH LATER DUTY- MARK OF 1795 FOR DORDRECHT

The fluted baluster body engraved around the rim with strapwork, the cover pierced with scrolls and with baluster finial, *marked underneath, with later duty mark on rim of cover and body*
6½ in. (16.5 cm.) high
4 oz. 10 dwt. (141 gr.)

£1,500-2,500 US$1,900-3,100
€1,700-2,800

PROVENANCE:
With Aardwerk & Aardwerk, 'S-Gravenhage, 2005.



***440**

A DUTCH SILVER CASTER

MARK OF PIETER KERSBERGEN, THE HAGUE, 1771

The baluster body spirally fluted, the detachable cover pierced and finely engraved with flowers and foliage, with wrythen finial, *marked underneath*
6 in. (15.2 cm.) high
5 oz. 9 dwt. (171 gr.)

£1,500-2,500 US$1,900-3,100
€1,700-2,800

PROVENANCE:
With Aardewerk & Aardewerk, 'S-Gravenhage, 2003.



***441**

A DUTCH SILVER CASTER

MARK OF DIRK BLOM, AMSTERDAM, 1770

Spirally fluted baluster, the cover pierced with geometric motifs, with bud finial on foliate calyx, *marked underneath, with later Dutch tax marks*
5⅝ in. (14.3 cm.) high
5 oz. (156 gr.)

£1,500-2,500

US$1,900-3,100
€1,700-2,800

PROVENANCE:

With Aardewerk & Aardewerk, 'S-Gravenhage, 2003.



***442**

A DUTCH SILVER COMPOSITE TABLE SERVICE

WITH VARIOUS MAKERS AND DATES

Hanoverian pattern comprising:
Twelve table-forks and twelve table-spoons: *seven forks and five spoons with mark of Martinus van Stapele, The Hague, 1789; five forks and seven spoons with mark of Nicolaas van Nuys II, The Hague, 1803*;
Twelve dessert-spoons and twelve dessert-forks: *six spoons and five forks with mark of Jan Coolhas II, Utrecht, 1769; six spoons and six forks with mark of Dirk Egelin, Utrecht, 1779; one fork with mark of Johannes Mergboor, Rotterdam, 1776; one fork with mark for 1979; one dessert fork engraved with initial S,*

The thread pattern fish service comprising:
Thirteen fish forks and twelve fish knives; *with mark of Gerritsen en van Kempen, N. V. Zeist, 1927-1928*;
all marked on stems or handles
121 oz. (3,674 gr.) (24)

£2,500-3,500

US$3,200-4,400
€2,900-4,000





***443**

A DUTCH SILVER BASKET

MARK OF DIRK BLOM, AMSTERDAM, 1767

On four foliate scroll feet applied with cast border of scrolls, the body finely pierced with geometrical motifs and applied on the upper part set with four detachable naturalistic flower sprays, all notch numbered, *marked underneath*
12¼ in. (31 cm.) wide
50 oz. 15 dwt. (1,579 gr.)

£50,000-80,000 US$63,000-100,000
€57,000-90,000

EXHIBITED:

Amsterdam, Rijksmuseum, *Rococo: Nederland aan de zwier, Rococo in the Netherlands: a riot of ornament*, 3 November 2001 - 1 February 2002, p. 151, no. 72.

LITERATURE:

Salomon Stodel Antiquites, *The Splendour of the Dutch Interior 1600-1800*, Amsterdam, 2000, no. 53, pp. 144-145

This rare basket is an example of Dutch Rococo style combining movement with realistic natural elements and abstract motifs. Dirk Blom was active between 1754 and 1770. He specialised in baskets. For another example by Blom dated 1764, see Sotheby's, Paris, 10 April 2008, lot 108.





THE PROPERTY OF A DUTCH NOBLE FAMILY

444

A DUTCH SILVER BRANDY BOWL

MARK OF ANDRIES SJOUKES, FRANEKER, 1663

Octagonal on spreading foot with openwork flat handles, the body engraved with female figures in cartouches framed by scrolls and fruit trophies, one cartouche with a coat-of-arms, engraved on base with initials I. B., *marked underneath*
8 in. (20 cm.) wide
8 oz. 17 dwt. (276 gr.)
The arms are those of the van Burmania, possibly for Rints van Burmania (1619-1685).

£7,000-10,000 US$8,600-12,000
€7,800-11,000



PROVENANCE:
Miss M. Lemke, The Hague, 1927.

EXHIBITED:
Leeuwarden, *Catalogus der tentoonstelling van antieke goud- en zilverwerken het Friesch Museum te Leeuwarden*, 1927, no. 345, (Miss M. Lemke).

LITERATURE:
E. Voet jr., *Merken van Friese goud- en zilversmeden*, The Hague, 1974, p. 322, no. 759.
Another brandy bowl of 1642 with mark of Laurens Thomas in the collection of the Rijksmuseum is illlustrated in J. W. Frederiks, *Dutch Silver,* vol. 2, The Hague, 1960, pl. 220, p. 87 and 183.

We would like to thank Mr Jan Schipper for his help in identifying the maker of this bowl.

445

A DUTCH SILVER FILIGREE SCENT-BOX

APPARENTLY UNMARKED, CIRCA 1700

Circular, decorated overall with scrolling foliage and applied on one side with a cypher under a coronet and on the other with a heart shaped motif, *marked with a later Dutch tax mark*
2¼ in. (5.6 cm.) diam.
1 oz. 7 dwt. (43 gr.)

£1,500-2,500 US$1,900-3,100
€1,700-2,800







446

A DUTCH SILVER MONTEITH

MARK OF ARNOLDUS VAN DER BEEK, THE HAGUE, CIRCA 1910, WITH PSEUDO MARKS FOR JOHANNES VAN DER TOORN II, THE HAGUE, 1780

Bombé oval and on four shell and scroll feet, with shaped rim cast with foliage and shells, and with two drop ring handles, *marked underneath and with later Dutch tax mark*
18 in. (45.5 cm.) wide
102 oz. 17 dwt. (3,199 gr.)

£10,000-15,000

US$13,000-18,000
€12,000-17,000

447

A PAIR OF EDWARD VII SILVER CUPS AND COVERS

MARK OF LAMBERT AND COMPANY, LONDON, 1908

In the style of German 17th century pineapple cups, each on spreading foot, the base, body and cover embossed with lobes, the tree shaped stem applied with the figure of a woodcutter and vine tendril, the cover with vase of flowers finial, *marked on base, body, cover and finial*
13¾ in. (35 cm.) high
39 oz. 11 dwt. (1,231 gr.) (2)

£4,000-6,000

US$4,900-7,300
€4,500-6,700

448

A PAIR OF GERMAN LARGE PARCEL-GILT SILVER WAGER CUPS

MARK OF NERESHEIMER, HANAU, CIRCA 1900

Formed as a woman and a bearded man, each with trumpet-shaped skirt base, chased with foliage flowers and geometric motifs, each holding aloft a swinging cup, *marked on base and swinging cup*
18⅝ in. (45.5 cm.) high
110 oz. 3 dwt. (3,427 gr.) (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700



448



449

449

A PAIR OF GERMAN PARCEL-GILT SILVER WAGER CUPS

MARK OF J. D. SCHLEISSNER SOHNE, HANAU, 1900

Formed as a lady and gentleman in 16th century dress each with trumpet-shaped skirt base, chased with foliage and scrolls, each holding aloft a swinging cup, *marked on base and bowl*
12¾ in. (32.3 cm.) high
58 oz. 14 dwt. (1,827 gr.) (2)

£2,500-3,500 US$3,100-4,300
€2,800-3,900



450

A SWEDISH PARCEL-GILT SILVER LARGE BEAKER

MARK OF RUDOLPH WITTKOPF, STOCKHOLM, 1704

On gadrooned spreading foot, the tapering sides with gilded rim, engraved with initials ILS within wreath, with coronet above, and initials, *marked underneath*
7⅞ in. (20 cm.) high
16 oz. 5 dwt. (506 gr.)

£2,500-3,500 US$3,100-4,300
€2,800-3,900

THE PROPERTY OF A LADY OF TITLE (LOTS 451-458)



451

A SCANDINAVIAN PARCEL-GILT SILVER TANKARD

MAKER'S MARK ONLY POSSIBLY VD AND RUSSIAN MARKS FOR SAINT-PETERSBURG, 1742 AND ASSAYER'S MARK PARTIALLY LEGIBLE

Plain cylindrical on three foliate ball feet, the hinged cover and scroll handle engraved with foliage and flowers, engraved on bezel 'N 38', *marked underneath and in cover*
7½ in. (19 cm.) high
34 oz. 4 dwt. (1,065 gr.)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:

Acquired by the philanthropist and collector Ogden Mills for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, the Countess of Granard, and by descent in the family.

452

A NORWEGIAN SILVER TANKARD

MAKER'S MARK EAS ONLY, POSSIBLY FOR ERLAND, LARVIK, CIRCA 1676-1700

Plain cylindrical on three pomegranate feet with foliage above, the hinged cover with large bud thumbpiece, engraved on body with a coat-of-arms and on cover with differing coats-of-arms within wreath, *marked underneath*
7½ in. (19 cm.) high
32 oz. 2 dwt. (999 gr.)
The later arms are those of Hawkins of Marsham, Berkshire impaling Rigby. The same arms of Hawkins appear of a pair of mid 18th century Chippendale style cabinets advertised by Partridge in *The Apollo*, 1976, vol. 19, p. 116.

£3,000-4,000 US$3,700-4,900
€3,400-4,400

PROVENANCE:

Acquired by the philanthropist and collector Ogden Mills for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, the Countess of Granard, and by descent in the family.
The maker's mark is recorded in J. Fossberg, *Norsk Sølv, Gullsmeder Gjennom 600 Ar*, 2003, p. 152.





453

A SCANDINAVIAN SILVER TANKARD

MAKER'S MARK ONLY WA, CIRCA 1700

Plain cylindrical on three lion and ball feet, with foliate scroll handle, the hinged cover engraved with border of flowers and foliage and applied with lion and ball thumbpiece, later engraved with a coat-of-arms beneath earl's coronet, and on base 'From E. S. For O. S.', *marked underneath*
8⅜ in. (21.5 cm.) high
41 oz. 9 dwt. (1,290 gr.)
The arms are those of Acheson, for the Earls of Gosford.

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:

Acquired by the philanthropist and collector Ogden Mills for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, the Countess of Granard, and by descent in the family.







454

A NORWEGIAN SILVER TANKARD

MARK OF ERICH OLSEN, TRONDHEIM, 1656-1672

Cylindrical, on three lion feet, the hinged cover with lion thumbpiece and engraved with a band of flowers framing two coat-of-arms *accolé* with inscription 'H.PEDER. LAURITZ.S.KRABBE SUSANNA. OLUFS DATTER' and date '1662', the handle engraved with initials 'H.R.M.S.R 1774', *marked underneath, with scratch weight V=81 lod*
8½ in. (21.5 cm.) high
38 oz. 10 dwt. (1,198 gr.)
The arms on the cover are those of Peder Lauritsen Crab (1596-1662) of Øye, Strangvik.

£5,000-8,000 US$6,100-9,800
€5,600-8,900

PROVENANCE:

Acquired by the philanthropist and collector Ogden Mills (1856-1929) for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, Countess of Granard (1883-1972), by descent in the family.

Peder Lauritsen Crab was born in 1596 in Øye; he became a parish priest to Aure, eventually becoming a Provost to Nordmøres in 1662, where he died in 1686. In 1623 he married, in Trondheim, Susanne Olsdatter Skriver, daughter of Oluf Jensen Skriver, who bore him twelve children.

455

A QUEEN ANNE SILVER CUP AND COVER
MARK OF JOSEPH WARD, LONDON, 1707, BRITANNIA STANDARD

Inverted bell-shaped, the lower body applied with cut-card strapwork and mid-rib, with two scroll handles, the cover with baluster finial, engraved twice on the body with a coat-of-arms within a rocaille cartouche, the cover with a crest, *marked near handle and on bezel*
10¼ in. (26 cm.) high
56 oz. 16 dwt. (1,768 gr.)
The arms are those of Rivett of Stowmarket, Suffolk and Chippenham, Wiltshire quartering others.

£6,000-8,000 US$7,400-9,800
€6,700-8,900

PROVENANCE:
Acquired by the philanthropist and collector Ogden Mills for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, the Countess of Granard, and by descent in the family.





456

A GEORGE I SILVER CUP AND COVER
MARK OF THOMAS SADLER, LONDON, 1715

The plain bell-shaped body applied with moulded rib, the domed cover with baluster finial, later engraved on body with coat-of-arms, *marked near handle and on bezel*
10¾ in. (27.5 cm.) high
48 oz. 10 dwt. (1,510 gr.)
The arms are those of Lowe quartering Clinton, for William Drury Lowe (1828-1906) of Locko Park, Derbyshire and his wife Lady Lucy Jane (d.1917), eldest daughter of Francis Needham, Viscount Newry (1815-1851), whom he married in 1876.

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Acquired by the philanthropist and collector Ogden Mills for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, the Countess of Granard, and by descent in the family.



457

457

A PAIR OF VICTORIAN SILVER-PLATED CANDLESTICKS WITH SILVER BRANCHES

MARK OF JAMES BARCLAY HENNELL, LONDON, 1880

After a model of Juste-Aurèle Meissonnier, the silver-plated candlesticks on shaped triangular base cast with swirling flutes and foliate border, the stems formed of large rococo scrolls centred with military trophy, three young merman holding the sockets, the scrolling branches with merman terminal and foliate sockets, *marked on central sockets and nozzles*

16 in. (41 cm.) high (2)

£600-800 US$740-980 €670-890

PROVENANCE:

Acquired by the philanthropist and collector Ogden Mills for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, the Countess of Granard, and by descent in the family.

This model of candlesticks was created by Juste-Aurèle Meissonnier (1695-1750), who was born in Turin before moving to Paris in 1715 where he became rapidly one of the most celebrated goldsmiths of his time and the leader of the *Rocaille pittoresque* movement. The drawings published by Gabriel Huquier in 1734 entitled *Œuvres de Juste Aurèle Meissonnier Peintre Sculpteur Architecte, Dessinateur de la Chambre et Cabinet du roi*, show his inventiveness with dynamic forms, the absence of symmetry, and inspiration drawn from nature but profoundly distorted by a sense of fantasy. This particular model was rare in the 18th century and was much reproduced in the 19th century.

458

AN EDWARD VII AND A GEORGE VI SILVER MONTEITH

MARK OF DANIEL AND JOHN WELLBY, LONDON, 1908 AND 1913

The fluted circular body with vacant cartouche, each with two drop ring handles, the detachable scalloped rim cast with cherub masks, *marked on body, handles and rim bezel*

11 in. (28 cm.) diam.

137 oz. 4 dwt. (4,268 gr.) (2)

£4,000-6,000 US$4,900-7,300 €4,500-6,700

PROVENANCE:

Acquired by the philanthropist and collector Ogden Mills for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, the Countess of Granard, and by descent in the family.



458



459

*459

A GERMAN LARGE PARCEL-GILT SILVER CUP AND COVER
MAKER'S MARK IC ONLY, 17TH CENTURY

Lobed, on spreading foot, with vase shaped stem applied with three scroll brackets, the body engraved with eight medallions featuring various saints including St. Margaret, St. Bartholomew, St Dorothy, St. George, St. John, St. Mary and St. Catherine twice, the domed cover with large vase of flowers finial, *marked on foot and cover*
20 ½ in. (52.1 cm.) high
25 oz. 5 dwt. (786 gr.)

£5,000-8,000 US$6,200-9,800
€5,600-8,900

PROVENANCE:
With Peter Szuhay, 2008.



460

*460

A GERMAN LARGE PARCEL-GILT SILVER CUP AND COVER
NORDINGLEN, CIRCA 1640, MAKER'S MARK IZ

On circular domed foot, the baluster stem with three scroll brackets and foliage calyx, the body chased with lobes interspaced with flowers on a matted ground, the cover with vase of flowers finial, *marked on foot and on body*
19⅝ in. (50 cm.) high
31 oz. 16 dwt. (990 gr.)

£5,000-8,000 US$6,100-9,800
€5,600-8,900

PROVENANCE:
With Peter Szuhay.
The town and maker's mark are illustrated in M. Rosenberg, *Der Goldschmiede Merkzeichen*, vol. III, Frankfurt, 1925, p. 9, nos. 3677 and 3678 where the maker's mark is recorded on a pyx in Nordlingen church.



461

***461**

A GERMAN LARGE PARCEL-GILT TANKARD

MARK OF GABRIEL BESSMANN, AUGSBURG, 1689-1692

Cylindrical on domed foot with foliage borders, the body chased with the scene of Diana presenting Cephalus with his spear, the hinged cover with ball finial, *marked on foot rim, body and cover rim*
8¼ in (21 cm.) high
38 oz. 9 dwt. (1,196 gr.)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
With Martina Erica Spica 1998.

462

A POLISH PARCEL-GILT SILVER TANKARD

MARK OF HIERONYMUS HOLL II, DANZIG, 1689-1699

Cylindrical on domed foot, the body chased and engraved with lovers in landscape, with harp-shaped handle and hinged domed cover with bifurcated scroll thumbpiece, and seated deer finial, *marked on foot and cover*
9 in. (23 cm.) high
28 oz. 10 dwt. (888 gr.)

£5,000-7,000 US$6,200-8,500
€5,600-7,800

PROVENANCE:
Arne Bruun Rasmussen, Copenhagen 2010,
With Stahl, Hamburg, 2013.

LITERATURE:
A. Frąckowska, *Gdańsk Silver Tankards of the 17th and the 18th Centuries*, Warsaw, 2013, no. XXX/10, p. 379.

Hieronymus Holl, who is often confused with the silversmith Hans Ophagen, was a prolific maker of tankards many decorated with mythological and religious themes. He also depicted tankards decorated with a 'social scene in the garden' as described by Frąckowska in *Gdańsk Silver Tankards of the 17th and the 18th centuries*. This genre scene was a favoured by Holl as well as Peter Röde II and Christian Pichgel I. These type of scenes were inspired by Dutch iconography of the early 17th century. Although often regarded as allegories of virtues, in this instance they epitomise a more modern and liberated version without moralising undertones and completed by the deer shaped finial, a symbol of love.



462



463

A CONTINENTAL PARCEL-GILT SILVER-MOUNTED COCONUT CUP

APPARENTLY UNMARKED, NORTHERN EUROPE, 17TH CENTURY

In the form of an owl standing on two claw feet with chased tail, the coconut body carved with feathers held by hinged vertical bands with stylised fringes, the collar and detachable head naturalistically chased with feathers, the eyes with glass beads, *stamped later on tail with an inventory number '28'*
6¼ in. (16 cm.) high

£20,000-30,000 US$26,000-38,000
€23,000-34,000

Zoomorphic cups were popular in the German and the Flemish countries during the 16th and 17th centuries. Many were created using exotic and highly prized materials such as nautilus shell, ostrich eggs or coconuts. Indeed coconuts, also called '*Indian nut*' or '*nut of the sea*', were not only rare, but were also believed to have medicinal and magical properties. This explains why many were crafted into drinking vessels mounted in precious metals. Owls were a favoured form together with the stag, boar, lion and horse. Owl cups were often presented as wedding gifts or as a trophy at crossbow competitions. The few surviving examples are not all consistently marked and are varyingly conceived, either standing on a terrace, clawing a branch or a prey, or without a stand. This owl shares a resemblance in the stiffness of the tail, the plumage, the flat claws and shape of the head with one in the British Museum given by Sir Augustus Wollaston Franks, also unmarked and illustrated in V. Laloux, *Le Bestiaire des Orfèvres, L'Oeil du Hibou*, Lausanne, 1994, p. 139, and another marked for Straubing, circa 1567 in a private collection, illustrated *op. cit.*, p. 132.





Top: The nef in the Pringsheim collection, bottom: the silver display cabinet in Haus Pringsheim, Munich *circa* 1916 © Thomas-Mann Archiv der eth Zurich

464

A GERMAN SILVER-GILT NEF

APPARENTLY UNMARKED, LATE 16TH CENTURY

On oval foot, the stem possibly associated and with three dolphin scrolls, the hull engraved with a stag hunt and a bear hunt on either side, the stern with wheel house and with pennants flanked by two detachable soldiers, the prow with spout and above with canon and two soldiers, with central mast, pennant and rigging, the pennant engraved 'S.G', the underside of the foot with later painted inventory number 41/250
11 in. (28 cm.) high
17 oz. 16 dwt. (554 gr.)

£50,000-80,000

US$62,000-98,000
€56,000-89,000

PROVENANCE:

Dr. Alfred Pringsheim (1850-1941), Munich.
Confiscated by the Nazi authorities on 21 November 1938 as part of the Pringsheim Collection.
Sold to the *Bayerisches Nationalmuseum*, Munich in 1941 for 121,200 Reichsmark.
Transferred by the *Bayerisches Nationalmuseum* to the main Collecting Centre in Wiesbaden in 1946.
Returned to the heirs of Dr. Alfred Pringsheim in 1953.
With Rosenberg & Stiebel, New York, April 1956.

LITERATURE:

H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 44, pp. 162-163.
L. Seelig, *Journal of the History of* Collections, 'The *Art Collection of Alfred Pringsheim (1850–1941)'*, vol. 29, Issue 1, 1 March 2017, pp. 161–180, fig. 14.

The wealthy mathematician and university professor Alfred Pringsheim (1850–1941) owned one of Germany's most important private collections of Renaissance art, especially noted for its majolica and silver. He formed the collection between 1880 and the First World War. Pringsheim commissioned a mansion to be built in Munich by Berlin architects which he furnished in a southern German–Swiss late Renaissance style. Unusually for the time his collection was displayed on open shelves, the silver in recesses set into the panelled walls of the dining room. The nef can be seem amongst other drinking cups in a photograph dated *circa* 1916. Pringsheim's taste was very different to that of the Rothschild's who preferred gold and silver-gilt objects with opulent figural ornamentation, much of it enamelled and adorned with gems. He favoured simpler forms chased, embossed and finely engraved or etched. Alfred Pringsheim's first purchase in 1889 was a stacking beaker and German Renaissance silver dominated the collection. In the late 1920s, Pringsheim sold several pieces to the industrialist Heinrich, Baron Thyssen-Bornemisza. In 1938 Alfred Pringsheim's collection was seized by the Nazis and acquired by the Bayerisches Nationalmuseum in 1941 before being restituted to the heirs after the war, when nef was acquired by the Thyssen Collection.


S G



465

A GERMAN PARCEL-GILT SILVER CUP
MARK OF JERONYMUS GILG, AUGSBURG, CIRCA 1670

The shell shaped bowl with stem formed as a winged putto astride a dragon, *marked on foot and bowl, the foot further engraved with inventory number No. 13-112 and cyrillic scratchweight*
10½ in. (26.6 cm.) high
17 oz. 16 dwt. (553 gr.)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

466

THREE GERMAN PARCEL-GILT SILVER COIN-SET BEAKERS
BERLIN, TWO WITH MARK OF JOHANN CHRISTOPH CONRAD, CIRCA 1740, ONE MARK OF CARL LUDWIG GRUBE, CIRCA 1760

Each set with rows of coins, two engraved with a crest, *marked underneath, two further marked with later Dutch tax marks underneath and on foot*
3⅛ in. (7.8 cm.) high and slightly smaller
8 oz. 10 dwt. (264 gr.)
The crest on two is that of Duncombe. (3)

£5,000-8,000 US$6,100-9,800
€5,600-8,900





467

467

A GERMAN PARCEL-GILT SILVER CANISTER

MARK OF HANS PAULUS HAUER, NUREMBERG, 1661-1664

Hexafoil, the sides chased with large flowers, the screw cover with foliage border and hinged handle, *marked underneath and on cover*
7½ in. (19 cm.) high
16 oz. 1 dwt. (500 gr.)

£7,000-10,000 US$8,600-12,000
€7,800-11,000

PROVENANCE:
Acquired by Baron Heinrich Thyssen-Bornemisza (1875-1947) before 1938.

EXHIBITED:
Miami, Center for Fine Arts; Omaha, Joslyn Art Museum; Indianapolis, Indianapolis Museum of Art;
Fort Worth, Kimbell Art Museum; Memphis, The Dixon Gallery and Gardens, *Gold and Silver from Thyssen- Bornemisza Collection*, 1987-1988, cat. no. 27.

LITERATURE:
A. Feulner, *Stiftung Sammlung Schloss Rohoncz*, *Plastik und Kunsthandwerk*, Lugano-Castagnola,vol. III, 1941, p. 177, no. 594, pl. 79.
H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 62, pp. 206-207.
Sammlung Thyssen-Bornemisza, *Gold and Silver Treasures from the Thyssen-Bornemisza Collection*, Lugano, exhibition catalogue, 1987, p. 41, no. 27.
K. Tebbe et al, *Nürnberger Goldschmiedekunst 1541-1868*, Nuremberg, 2007, vol. I, p. 160, no. MZ0328.

468

A HUNGARIAN SILVER-GILT TANKARD

MAKER'S MARK ONLY, CK IN A SHAPED CARTOUCHE, ALMOST CERTAINLY FOR CASPAR KREISCH I, BRASSO, CIRCA 1650

Cylindrical, chased with two winged angel playing a violin and a horn, a further angel singing with a book of music, within landscapes surrounded by foliage scrolls, with fruiting finial and cast mask thumbpiece, the hinged cover with later fruiting finial, *marked underneath with maker's mark only*
9¾ in. (24.8 cm.) high
30 oz. 1 dwt. (935 gr.)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

A mark for Caspar Kreisch I, working in Brassó, which is now Brașov in Romania, is recorded by K. Elemer in *Merkzeichen der Goldschmiede Ungarns*, 1936, p. 37, no. 218. The present mark has slight differences to the cartouche. Amongst his other work is a tankard with female figures, which is recorded *op. cit.* as being in the collection of St. Bartholomew's Church, Brassó.



468





469

A CONTINENTAL SILVER-GILT MOUNTED AGATE CUP

POSSIBLY CREATED BY EDWARD FARRELL IN THE EARLY 19TH CENTURY, INCORPORATING 16TH CENTURY ELEMENTS, AFTER A DESIGN BY VIRGIL SOLIS

The agate carved as a turbo shell surmounted by a figure holding a cornucopia and astride a seahorse, on circular base with stem cast as a satyr holding two dolphins, engraved underneath with an inscription and painted inventory number '718'
9. 1/4 in. (23.5 cm.) high
The inscription reads '*Formerly in the possession of HRH the Duke of York'*.

£60,000-80,000 US$74,000-98,000
€67,000-89,000

PROVENANCE:
Prince Frederick, Duke of York (1763-1827), according to the inscription underneath.
Arturo José López Willshaw (1900-1962) who divided his time between the Hôtel Rodocanachi, Neuilly-sur-Seine and the flat of Alexis von Rosenberg, Baron de Redé at the Hôtel Lambert, Paris.
Twenty-Five Renaissance Jewels and Works of Art from the Collection of the late Arturo-Lopez-Willshaw; Sotheby's, London, 10 June 1974, lot 23.

EXHIBITED:
Miami, Center for Fine Arts; Omaha, Joslyn Art Museum; Indianapolis, Indianapolis Museum of Art; Fort Worth, Kimbell Art Museum; Memphis, The Dixon Gallery and Gardens, *Gold and Silver from Thyssen-Bornemisza Collection,* 1987-1988*,* cat. no. 7.

LITERATURE:
J. F. Hayward, *Virtuoso Goldsmiths*, London, 1976, p. 334, pl. 10.
H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 82, pp. 276-277 (as Antwerp circa 1560-70).
Sammlung Thyssen-Bornemisza, *Gold and Silver Treasures from the Thyssen-Bornemisza Collection*, Lugano, exhibition catalogue, 1987, p. 23, no. 7.

FROM VIRGIL SOLIS AND CORNELIS FLORIS TO EDWARD FARRELL
The design for this cup is derived from an engraving by Virgil Solis (1514-1562) which in turn takes inspiration from a work by Cornelis Floris (1514-1575) published by Hieronymus Cock (1518-1570) in 1548, as cited by Hannelore Müller in her catalogue of the Thyssen-Bornemisza collection (*op. cit.*, pp. 276-278), see above. Both designs show a shell shaped bowl supported by the figure of a satyr clasping a dolphin beneath each arm. The bases differ from the present cup, being spool shaped and applied with a snail. The Solis design is closer to the present cup. Both depict the figure of Neptune however, on the cup he is astride a hippocamp.

The dating of these designs led Hayward to attribute the cup to an Antwerp workshop of the 1560s in *Virtuoso Goldsmiths*, p. 334. This was discussed at length by Müller and the attribution questioned, however, there are a number of factors which suggest the English Regency period for the assembly and partial creation of the cup. Its ownership by the Duke of York, as recorded by the inscription on the base, places it in the sphere of the celebrated retailer Kensington Lewis (c.1790-1854) and the silversmith Edward Farrell. Lewis supplied the Duke with magnificent works, many in a Mannerist revival style. He was an early promoter of antiquarian taste and bought Renaissance works of art in the Duke of Norfolk's sale at Christie's in 1816. He acquired a salver decorated with '*figures of marine deities' or 'sea nymphs and tritons in relief,' and a tankard with 'a feast of the Gods, in exquisite bas-relief . . . Alexander visiting the tent of Darius . . . the handle formed as a syren* [sic.].' He also owned and exhibited the celebrated Aldobrandini tazze in 1826.

Top left: Detail of stem
Bottom left: Design for nautilus pokal, Virgil Solis, 1500-1599 © Rijksstudio





The Duke of York, studio of Sir Thomas Lawrence

A metal analysis of samples taken from the strapwork of the upper body of the present lot show it to be 95% silver, almost Britannia standard. Whilst the level of impurities of gold, lead and bismuth do not point to a 19th century alloy, Edward Farrell is known to have worked in the Britannia standard, perhaps reusing early 18th century metal. Gilding prevents the testing of the figures and the base. The construction of the stem and base, with the elements soldered together rather than being detachable and fixed by bolts and nuts, is atypical of 16th century construction. As a Regency creation it is an important and early example of Royal collecting tastes. Interestingly the sale of the Duke of Cambridge's collection, which took place at Christie's on 7 June 1904, included as lot 134 *'A NAUTILUS CUP, mounted with silver-gilt, the borders and straps finely engraved with running arabesque foliage and chased with masks, on silver-gilt stem formed as a Satyr carrying two dolphins, and on circular plinth chased with three masks, and chased with strapwork; the cup is surmounted by a figure of Neptune riding a sea horse riding a sea-horse - 6. 1/2 in. high - German, late 16th Century*.' The absence of a hardstone bowl and the discrepancy in size make it very unlikely that this is the same piece, however it could well have been a similar version to the present lot, produced for the Duke's brother, or perhaps the prototype for the present lot.

THE DUKE OF YORK (1763-1827)

Prince Frederick Augustus, Duke of York and Albany, in common with his elder brother King George IV and to a lesser extent the Dukes of Sussex and Cambridge, was one of the most influential collectors of antique and modern silver of the early 19th century. His acquisitiveness, unfettered spending and his taste for gambling led to his his finances being in a parlous state at the time of his death. His debts were estimated to be between £200,000 and £500,000. The imprecise nature of the figure being perhaps an indication of just how chaotic the Duke's financial affairs were. This led to the unprecedented sale of his collection at Christie's over four days. The present cup does not feature in the sale and this, together with the inscription, suggests the cup left the Duke's collection before his death, possibly as a gift.

Prince Frederick was the second and favourite son of King George III. He was married to Princess Frederica, daughter of Friedrich Wilhelm II, King of Prussia, when he was twenty-eight although they separated shortly thereafter. At the time of his wedding he was said to have had the enormous income of £70,000. Following the outbreak of the war with France in 1793, the Duke fought in the Flanders campaigns and became Commander-in-Chief of the Army five years later. In 1809 he was accused of corruption on account of the practices of his mistress, Mary Ann Clark, who profited from her intimacy with the Commander-in-Chief by selling promotions to officers. The scandal forced him to resign for two years, but he was reinstated in 1811. He is remembered as having greatly improved the training of soldiers and provision for uniforms. Ironically he championed promotion on merit rather than patronage.

Following the death of his mother Queen Charlotte in 1818 he was made legal guardian of the now mad King George III. The King finally died in 1820 and the Duke became his elder brother's heir presumptive, much enjoying his importance at court. The extravagance of his brother's coronation greatly appealed to him and he optimistically decreed that his enthronement would be similarly lavish. In the autumn of 1826 he was afflicted by dropsy and early in the following year he died at the Duke of Rutland's house in Arlington Street. His body lay in state in St. James's Palace and was taken in procession to St. George's Chapel, Windsor, where his funeral took place.



470

A GEORGE I SILVER-GILT CUP AND COVER

MARK OF PIERRE PLATEL, LONDON, 1716

Inverted bell-shape and on spreading foot, the lower body and cover applied with strapwork on a matted ground, the rim and cover later chased with foliage, the cover with a baluster finial, with leaf-capped scroll handles, later engraved with a coat-of-arms, *marked underneath and on cover bezel*
12 in. (30.4 cm.) high
80 oz. 5 dwt. (2,496 gr.)
The arms are those of Poynder with Edmeades in pretence for Thomas Poynder (1814-1873) and his wife Mary Anne, daughter of Robert Edmeades.

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Thomas Poynder (1814-1873), by descent to his nephew
John Dickson who assumed by Royal licence the additional surname Poynder and was created 1st Baron Islington in 1910, by descent to his wife.
Anne, Lady Islington (1869-1958),
Anonymous sale [The Rt. Hon. The Lady Islington]; Christie's, London, 9 October 1957, lot 25 (£260 to Chalons).
Prince Nicholas of Romania (1903-1978).
Prinz Nikolaus von Rumänien; Jörg Stucker, Berne, 22 May 1964, lot 255.

LITERATURE:
H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 6, pp. 50-51.



471

A CONTINENTAL SILVER-GILT-MOUNTED OSTRICH EGG CUP AND COVER

APPARENTLY UNMARKED, CIRCA 1760

The mounts cast and chased with scrolls, foliage and shells, *the foot and cover bezel with later Dutch tax mark*
11½ in. (29.1 cm.) high

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Acquired by Baron Heinrich Thyssen-Bornemisza (1875-1947) before 1938.

LITERATURE:
A. Feulner, *Stiftung Sammlung Schloss Rohoncz*, vol. III, *Plastik und Kunsthandwerk*, Lugano-Castagnola, 1941, p. 72, no. 169.
H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 85, pp. 284-285 (as Dutch).

472

A DUTCH SILVER-GILT TANKARD

MARK OF JAN BUYSEN, AMSTERDAM, 1786

On spreading foot chased with sea creatures, the body embossed with scenes from the life of a Dutch naval hero Michiel de Ruyter, the handle in the form of the Lion Dutch Republic, with inscription 'ON SE DOOR LUGHTIGE ZEE HELDEN', the cover surmounted by a demasted man-o-war, *marked underneath*
8¼ in. (21 cm.) high
42 oz. 17 dwt. (1,333 gr.)
The inscription in old Dutch reads 'ON SE DOOR LUGHTIGE ZEE HELDEN', which translates loosely as 'Our Respected Sea Heroes'.

£30,000-50,000 US$38,000-63,000
€35,000-57,000



Detail of body

The tankard celebrates the life and successes of Admiral Michiel Adriaanszoon De Ruyter, (1607-1676) one of Holland's greatest naval heroes with the cover's finial formed as Ruyter's flagship *De Zeven Provinciën,* dismasted during the Four Days' Battle in June 1666, while the scenes around the body recount his participation in the Northern War as well as his campaigns off the coast of Africa for the Dutch West India Company.

FROM MERCHANT CAPTAIN TO ADMIRAL

De Ruyter was employed at sea from the age of eleven, becoming a merchant captain. After serving as rear admiral of a Dutch fleet assisting Portugal against Spain in 1641, he returned to the merchant service for the next 10 years, fighting against the Barbary pirates off the north African coast helping to restore the Dutch West India Company's commercial dominance in the area. With the outbreak of the First Anglo-Dutch War (1652-54), he accepted a naval command, serving under Maarten Tromp and attaining the rank of vice admiral in 1653 after his victory off Texel. In 1659, De Ruyter supported Denmark against Sweden in the Baltic, in the First Northern War (1655-60). He fought against the English in 1664, off the Guinea Coast of Africa, helping to restore the Dutch West India Company's commercial dominance in the area. In 1665 on his return to the United Provinces, he was named lieutenant admiral of Holland and worked closely with Johan De Witt to strengthen the Dutch navy.

THE FOUR DAYS' BATTLE

In the Second Anglo-Dutch War (1665–67), one of De Ruyter's greatest victory was the Four Days' Battle fought from 1st June to 4th June 1666, which remains one of the longest naval engagements in history, aboard his flagship *De Zeven Provinciën* which was then partially dismasted and in the raid on the Medway (June 1667), which saw the destruction of the English fleet and earned him the name of 'The Lion of the Seas on the Thames' after one of the celebrated Dutch poet Joost van den Vondel's poem.

De Ruyter saved the situation for the Netherlands in the Third Anglo-Dutch War at the Battle of Solebay in 1672, the two Battles of the Schooneveld in 1673, and the Battle of Texel later that year, which warded off invasion. The new rank of lieutenant-admiral general was created especially for him in February 1673, when the new stadtholder, William III of Orange, became admiral-general.
Again, taking the fight to the Caribbean against the French, De Ruyter arrived off Martinique aboard his flagship *De Zeven Provinciën* on 19 July 1674. He led a substantial force of eighteen warships, nine storeships, and fifteen troop transports bearing 3,400 soldiers but his ambitions were thwarted and he returned to Europe. In 1676, he took command of a combined Dutch–Spanish fleet to help the Spanish suppress the Messina revolt, and fought a French fleet at the battle of Stromboli and the Battle of Augusta, where he was fatally wounded when a cannonball struck him in the right leg. On 18 March 1677, De Ruyter was given an elaborate state funeral.



An engraving of the Four Days' Battle by J. Ottens, 17th century



473

A GERMAN SILVER-GILT-MOUNTED TURBO-SHELL CUP

LÜNEBURG, LATE 16TH/ EARLY 17TH CENTURY, MAKER'S MARK INDISTINCT, POSSIBLY THAT OF CLAUS HARDERS

The turbo shell rim cast with masks and reclining figures and retained by four straps cast with herms and strapwork, the knop with three winged figures and bunches of fruit, above a circular stepped foot cast and chased with fruits to the upper band and strapwork to the lower, surmounted by a later figure probably emblematic of Fortune astride a globe, *marked on foot*
11 in. (28 cm.) high

£120,000-150,000 US$150,000-180,000
€140,000-170,000

PROVENANCE:

Anonymous sale; Sotheby's, Zurich, 18 November 1977, lot 98.
With Kugel, Paris, 1979.

EXHIBITED:

St. Petersburg, The State Hermitage Museum and Moscow, The State Russian Museum, *Gold and Silver Treasures from Thyssen-Bornemisza Collection*, 1986, p. 23, cat. no. 7.
Miami, Center for Fine Arts; Omaha, Joslyn Art Museum; Indianapolis, Indianapolis Museum of Art; Fort Worth, Kimbell Art Museum; Memphis, The Dixon Gallery and Gardens, *Gold and Silver from Thyssen- Bornemisza Collection,* 1987-1988, cat. no. 7.

LITERATURE:

H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 46, pp. 166-167.

Objects such as this cup, created from exotic and highly prized materials were intended for display. They would have formed part of the *Schatzkammer* or *Kunstkammer* of an intellectually curious prince or rich aristocrat in Europe during the 16th and 17th centuries such as the Grünes *Gewölbe* in Dresden. The new taste for gilt-mounted nautilus and turbo shells in particular was satisfied by increased commercial exchanges with the East. The current cup is mounted with the shell of a Great Green Turban shell (*Turbo marmoratus*) as recorded by Linnaeus, 1758. The shells were sourced in the Indo-West Pacific and besides being mounted in cups such as the present example they were also used in the production of mother-of-pearl.

The Victoria and Albert Museum has a magnificent 16th century example marked for Nuremberg (863:1, 2-1882). In their cataloguing, they note two examples listed in an inventory dated 1574 of Queen Elizabeth I's jewels and plate: *'one of these is a cup of mother of pearl with a cover of silver gilt topped with a Triton wielding a trident; the other is a standing cup of shell garnished with gilt silver and with the story of Jonah on it also in silver'*. One of these two cups was a New Year's gift of Lord John Grey in 1559. Others examples are recorded in Ferdinando de'Medici's *Tribuna*, where the 1589 inventory mentions various shells, including at least one which is described as being '*decorated in very low relief and set on a gilt silver base*'. Speaking of another silver-gilt mounted turbo cup by Jacob Frick of Constance, 1590-1600 from the Gilbert Collection, now on loan to the Victoria and Albert Museum, Timothy Schroder notes that the earliest example of mounting such a cup is probably one possibly mounted in Salzburg about 1500-1520 which is now in the Museo degli Argenti, Florence, see *The Gilbert Collection of Gold and Silver,* Los Angeles, 1988, pp. 514-518. He also records another Turbo shell, mounted as an ewer, by Wenzel Jamnitzer, Nuremberg, *circa* 1570 which is in the Munich Schatzkammer.

Although the maker's mark on the mounts of the present cup is unclear, H. Müller explains the possible attribution to Claus Harders and records a double cup engraved with an inscription dated 1585 by him which is in the collection of the Kunstgewerbemuseum in Berlin (inv. no. 1874.385) and which is published by S. Bursche, *Das Lüneburger Ratssilber*, Munich, 2008, no. 31, pp. 118-119. Harder was made a master in 1572 and died in 1610. Muller notes the similarities in 'the neat clarity and *precise delineation of the ornamental work'*, going on to note that the '*latter is more densely applied in the present case*' (H. Müller, European *Silver from the Thyssen Bornemisza Collection*, London, 1986, cat. no. 46, p. 166).



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





Δ*474

A GERMAN PARCEL-GILT SILVER CANISTER

MARK OF JOACHIM SIEGISMUND WIEDEMANN, BERLIN, 1690-1700

Hexagonal and with screw off domed cover with hinged scroll ring handle, the sides later engraved with six Biblical scenes after Virgil Solis, within strapwork, putti and winged cherub cartouches, *marked underneath and in side cover with later Prussian mark FW*

9 in. (23 cm.) high overall

29 oz. 3 dwt. (908 gr.)

The panels depict scenes from the Old and New Testament: 1. Hagar in the Desert (Genesis, Chapter 21), 2. Rebekah at the Well (Genesis, Chapter 24), 3. Moses Striking the Rock at Kadesh (Numbers, Chapter 20), 4. Gideon's War (Judges, Chapter 7), 5. Christ on the Mount of Olives (Luke, Chapter 22), 6. Christ and the Samaritan Woman at the Well (John, Chapter 4).

£10,000-15,000

US$13,000-18,000
€12,000-17,000



475

A CHARLES V PARCEL-GILT SILVER BEAKER

AMIENS, 1376-1400, MAKER'S MARK A DOUBLE-HEADED EAGLE, PROBABLY FOR GILLES OR HANNOTIN DE HOLLANDE

Plain tapering cylindrical, engraved around centre with an inscription in gothic lettering interspaced with scrolling foliage, *marked underneath*
3⅝ in. (9.2 cm.) high
3 oz. 16 dwt. (119 gr.)
The inscription on the beaker reads 'Prenés en gré' which translates as 'receive with pleasure' is extracted from a poem by Christine de Pisan published in 1394.

£30,000-40,000 US$37,000-49,000
€34,000-44,000



LITERATURE:
R. W. Lightbown, *Secular Goldsmith's Work in Medieval France: A History*, London, 1978, p. 20, 33, 76 and 97.
E. Taburet-Delahaye, *L'orfèvrerie gothique au Musée de Cluny (XIIIe début XVe siècle),* Paris, 1989, no. 129 p. 246.
M. Plouvier, *Les orfèvres de Picardie,* La Monnaie d'Amiens, 2019, no. 12.

THE OLDEST SECULAR OBJECT FOR AMIENS

This beaker is the oldest known secular medieval object struck with the town mark of Amiens, in use after 1376. it is also struck with the maker's mark recently identified to be that of Gilles or Hannotin de Hollande. There remains today very few examples of French medieval secular silver as changes in fashion and tastes led to them being melted down. It is therefore difficult to get a sense of stylistic development; however, the plain flaring beaker is one of the oldest forms and drinking vessel in use since the times of Antiquity.

Amiens, located in Picardie in the North of France, was an important city from the 12th century counting some 20,000 inhabitants and renowned for the weaving and dyeing of textiles, which brought not only wealth but also established an important community of rich patrons. The hallmarking of silver for that period was organised with the ordinance of Paris dated 1313, confirmed by letter patents of 1355 and enforced in the provinces by further *réglements*, established in Amiens in 1376. Accordingly every qualified goldsmith had to have a *poinçon à contreseing*, a mark that includes a device, and following the statutes of Noyon issued in 1398, it was compulsory for goldsmiths to have both a town and maker's mark stamped on their work.

A BETROTHAL OR WEDDING GIFT

The motto engraved on the beaker *'Prenes en gré'* was, a popular choice of decoration for betrothal or wedding gifts and can be found on various items of the period such as a 15th century carved ivory mirror cover in the Walters Art Gallery, Baltimore, depicting a courting couple with the man offering the woman a flower and on a gold and enamelled posie ring dated from the 16th century in the British Museum Collection, London (no. 2002,0501.1).

The phrase is generally accepted as having been taken from a poem by the French poet, Christine de Pisan (1364-1430): *'prenez en gré le don de votre amant'* extracted from her *Cent Ballades*, written *circa* 1394, although the phrase is found earlier in a slightly different form notably in the work of *Jean Régnier, in Les fortunes et adversitez,* published *circa* 1218-1220.

Christine de Pisan was an Italian born writer prominent at the French court during the reign of Charles V and Charles VI, writing on literature, morality and politics. Throughout the centuries, she remained an influential and popular author especially remembered for her fierce defence of women, which has earned her the title of the first feminist.



Detail of marks



476

A LOUIS XVI SMALL SILVER-GILT TEAPOT

MARK OF FRANCOIS JOUBERT, PARIS, 1776

On spreading foot, the lower body chased with fluting, around the rim with stylised foliage, the body applied with two medaillions depicting '*Autel de l'Amitié*' after Boucher, the cover cast with cupid in landscape, engraved on foot with inscription 'DU No. 1 1M 1o.3 G REX VI VAT IN ETERNUM', *marked underneath, on foot rim and in cover,* in later fitted leather case
4¾ in. (11.2 cm.) high
gross weight 9 oz. 19 dwt. (311 gr.)

£8,000-12,000 US$9,800-15,000
€8,900-13,000

The teapot is applied on two sides with finely chased medallions depicting a popular subject of the period, *Autel de l'Amitié,* which refers to Madame de Pompadour's cult of friendship, which she promoted after 1754, following her separation with the King. The composition was originally created by François Boucher (1703-1770) and subsequently widely popularised through engravings by Demarteau and Lalive de Jully.

This type of plaque was usually produced by chasers for gold snuff-boxes. The *Almanach Dauphin* records twenty chasers working in Paris between 1769 and 1777, amongst them are Robert-Joseph Auguste, Gérard Debèche, Hauer, Hurter, Laurant and Vanot. However, only the work of three has been clearly identified: Auguste and the Debèche father and son. Gérard Debèche *fils* worked mostly with gold box makers such as Drais having made for example the panels '*ciselés après l'antique*' on a box supplied by Drais for Marie-Antoinette's *corbeille de marriage* in 1770. Robert-Joseph Auguste on the other hand was an accomplished goldsmith who, although never officially apprenticed, worked with several goldsmiths learning different skills, from silversmithing and gold box making to chasing. One of Auguste most noticeable piece of chasing are the panels on a gold and cinnabar-red lacquer snuffbox dated 1770 in the Gilbert Collection, London, which uses similar themes to this teapot of putti at play.

Examples of plaques used on silver objects are rare, perhaps the most important one is Gustave III pair of tureens and *pot à oille,* also by Robert-Joseph Auguste dated 1775-1776 given to the King of France by the Count of Greutz, Swedish ambassador to to the French Court, which are adorned with gold panels depicting the king accession to power, possibly after design by Augustin Pajou.



'Autel de l'amitié' after François Boucher
©Yale University Art Gallery



477

A PAIR OF GERMAN SILVER SUGAR CASTERS

BRESLAU, 1761-1776, MAKER'S MARK LACKING

Each on square plinth with spirally fluted baluster body with *rocaille* ornament around the rim, the cover pierced with branches of leaves and with pine cone finial, *marked on base*
9¼ in. (23.5 cm.) high
19 oz. 14 dwt. (614 gr.) (2)

£1,000-1,500 US$1,300-1,800
€1,200-1,700

478

A SPANISH SILVER INKSTAND

MARK OF DAMIAN CASTRO, CORDOBA, ASSAY MASTER'S MARK OF DAMIAN DE CASTRO, CIRCA 1770

The stand shaped oblong on four scroll and shell feet with moulded border, with three vases, two with covers and one with a bell, and two ink bottles, *marked on stand, underneath two large bottles and on bell*
13 in. (33 cm.) long
64 oz. 7 dwt. (2,002 gr.)

£6,000-8,000 US$7,400-9,800
€6,700-8,900



The Hardenberg Service



Friedrich Karl von Hardenberg (1696-1763) born in Hanover, was trained by his uncle, Christian Ulrich, a close friend of King George I and of Lord Chamberlain, in diplomacy and court etiquette. To complete his education, he was sent on the Grand Tour in 1717. Soon after his return, he became member of the King's chamber and a personal advisor to George II.

In 1728, he was appointed Director of the Buildings and Gardens. Whilst in this post, he commissioned a silver dinner service from the Parisian goldmsith Francois-Thomas Germain in 1753 in the style of the services preciously commissioned by the Duke of Orleans and the Portuguese minister, the Marquis de Mello. In 1772 he advised King George III to commission a more modern service in the neo-classical style from Robert-Joseph Auguste.

Despite these extensive orders, the Hanoverian court purchased another smaller service bought in March 1779 for 7,471 *reichstaler*, 4 *groschen*, 5 *pfennig*. This service known as the Hardenberg service or the G service, which contained various Paris-made pieces with a fineness of 15 *lot*, and which was completed by Hanover and Augsburg silversmiths with varying levels of purity: 15,14 and 12 *lot*. Emmanuel Abraham Drentwett made plates with a fineness of 14 *lot*, including these twenty-four plates, all engraved with the monogram of George III to match the rest of the A service supplied by Auguste and Bundsen. The engraving of 2,226 monograms was copied from the 18th century example and was executed by Matthias in 1841 at the request of Ernst-August, King of Hanover (1771-1851).



479

A SET OF TWELVE GERMAN SILVER DINNER-PLATES FROM THE HARDENBERG SERVICE

MARK OF EMMANUEL ABRAHAM DRENTWETT, AUGSBURG, *CIRCA* 1755-1760

Shaped circular and with reeded, shell and scroll borders, later engraved with monogram 'GRIII' with Royal crown above, *each marked underneath with maker's mark only, further engraved scratchweights 14 Lötig M.2:10.-.-.; 14 Lötig M2.9.3.3.; 14 Lötig M.2-9.-.1.; 14 Lötig M.2.9.2.-.; 14 Lötig M.2.10.3.-.; 14 Lötig M.2.8.3.-.; 14 Lötig M.9.2.2.-.; 14 Lötig M.2.11.2.-.; 14 Lötig M.2.8.2.3.; 14 Lötig M.8.2.2.-.; 14 Lötig M.2.8.-2. and 14 Lötig M.2.9.3.2., further marked with later French tax marks*

10½ in. (26.7 cm.) diam.

227 oz. 17 dwt. (7,087 gr.)

The monogram is that of King George III of Great Britain, Elector and from 1815 King of Hanover (r.1760-1820). (12)

£20,000-30,000 US$25,000-37,000

€23,000-33,000

PROVENANCE:

Friedrich Karl von Hardenberg (1696-1763).

Purchased by the Hanover Court in March 1779.

LITERATURE:

L. Seelig, *Müncher Jahrbuch der bildenden Kunst*, 'Das Silberservice König Georgs III. Von Robert-Joseph Auguste und Frantz Peter Bundsen: zur Goldschmiedekunst des frühen klassizimus in Paris, London, und Hannover 2007, vol. 58, pp. 141-206.

L. Seelig, *The Journal of the Silver Society of Canada*, 'The King George III Silver Service by Robert-Joseph Auguste and Frantz-Peter Bundsen: Goldsmiths' Art in the Neo-Classical Style in Paris, London and Hanover', 2010, vol. 13, pp. 66-67.

L. Seelig, *The Journal of the Silver Society*, 'The King George III Silver Service', 2012, no. 28, pp. 87-89, figs. 16a-16c.



480

A SET OF TWELVE GERMAN SILVER DINNER-PLATES FROM THE HARDENBERG SERVICE

ELEVEN WITH MARK OF EMMANUEL ABRAHAM DRENTWETT, AUGSBURG, CIRCA 1755-1760; ONE WITH MARK OF NEUTHARD, HANOVER, CIRCA 1815

Shaped circular and with reeded, shell and scroll borders, engraved with monogram 'GRIII' with Royal crown above, *each marked underneath with maker's mark only, further engraved scratchweights 14 Lötig M2:8.3.2.; 14 Lötig M2.9.2.1.; 14 Lötig M.2.9.2.1.; 14 Lötig M.2.10.-.-.; 14 Lötig M.2.9.2.2.; 14 Lötig M.2.98.2.-.; 14 Lötig M.2.9.2.2.; 14 Lötig M.2.8.2.2.; 14 Lötig M.2.9.3.1.; 14 Lötig M.2.8.-.-.; 14 Lötig M.2.9.2.1.., and the Neuthard plate with maker's mark, 15 lötig mark and stamp G*
10½ in. (26.7 cm.) diam.
228 oz. 11 dwt. (7,110 gr.)
The monogram is that of King George III of Great Britain, Elector, and from 1815 King of, Hanover (r.1760-1820). (12)

£20,000-30,000 US$25,000-37,000
€23,000-33,000

PROVENANCE:
Friedrich Karl von Hardenberg (1696-1763).
Purchased by the Hanover Court in March 1779.

LITERATURE:
L. Seelig, *Müncher Jahrbuch der bildenden Kunst*, 'Das Silberservice König Georgs III. Von Robert-Joseph Auguste und Frantz Peter Bundsen: zur Goldschmiedekunst des frühen klassizimus in Paris, London, und Hannover 2007, vol. 58, pp. 141-206.
L. Seelig, *The Journal of the Silver Society of Canada*, 'The King George III Silver Service by Robert-Joseph Auguste and Frantz-Peter Bundsen: Goldsmiths' Art in the Neo-Classical Style in Paris, London and Hanover', 2010, vol. 13, pp. 66-67.
L. Seelig, *The Journal of the Silver Society*, 'The King George III Silver Service', 2012, no. 28, pp. 87-89, figs. 16a-16c.



Count Friedrich Karl von Hardenberg,
by Johann Georg Ziesenis © Alamy



481

481

AN ITALIAN SILVER EWER

GENOVA, 1771

On shaped circular spreading foot, the baluster body fluted engraved along the rim with strapwork, the scroll handle with shell terminal, *marked near the spout*
12 in. (33 cm.) high
45 oz. 7 dwt. (1,412 gr.)

£6,000-8,000 US$7,400-9,900
€6,800-9,000



482

482

AN ITALIAN SILVER COFFEE POT

MARK OF GIOVANNI FINO, TURIN, CIRCA 1780

Pear shaped on three scroll feet, the body chased with swirling fluting, with straight side handle, the cover with bud finial, *marked underneath, on the rim by the spout and in cover*
10½ in. (26.5 cm.) high
gross weight 26 oz. 11 dwt. (826 gr.)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



483

483

A GERMAN SILVER FIVE-LIGHT CANDELABRUM

MARK OF JOHANN GEORGE HUMBERT, BERLIN, 1821-1848

On square plinth, the Corinthian column stem applied on the lower part with classical figures featuring Diana and Hercules, the detachable leaf-capped branches conjoined by central socket applied with four swans, engraved on base with a coat-of-arms beneath a crest, *marked on base*
29¾ in. (76 cm.) high
116 oz. 12 dwt. (3,627 gr.)

£3,000-5,000 US$3,700-6,100
€3,400-5,600



484

484

A GERMAN SILVER SEVEN-LIGHT CANDELABRUM

MARK OF WILHELM HEINRICH MAU, DRESDEN, CIRCA 1900

In the rococo style, on shaped circular domed based, the swirling baluster stem with flower festoons, the foliate scroll branches with triangular stylised shell-shaped drip-pans and nozzles, *marked on base*
20 in. (51 cm.) high
132 oz. 19 dwt. (4,136 gr.)

£2,000-3,000 US$2,500-3,700
€2,300-3,300



Sir Denis Pack © National Portrait Gallery, London

485

A REGENCY SILVER SIX-LIGHT CANDELABRUM CENTREPIECE
MARK OF PAUL STORR, LONDON, 1817

The triangular shaped base on four shell and vine scroll feet, applied with the seal of the City of Kilkenny, the arms of the Order of the Bath, and engraved with an inscription, the palm tree stem terminating with a foliate capital supporting a partly fluted bowl and three double scroll branches, *marked on underside of stand, bowl, branches and nozzles*
20 ½ in. (52 cm.) high
273 oz. 8 dwt. (8,505 gr.)
The inscription reads '*To Major General Sir Denis Pack Knight Commander of the Most Honorable Order of the Bath, Knight of the Royal Portuguese Order of the Tower & Sword, Knight of the Russian Imperial Order of St. Waladomir, Knight of the Imperial Austrian Order of Maria Teres . This piece of plate is presented as a testimonial of the pride & gratification so justly and naturally felt by his friends & fellow citizens, of the county and city of Kilkenny, at his uniformly intrepid & most distinguished conduct during the protracted warfare & particularly in the following actions: Vineira, Roleia, Corunna, Busaco, Ciudad Rodrigo, Salamanca, Vittoria, Pyrenees, Nivelle, Nive, Other, Toulouse & Waterloo*'.

£70,000-100,000 US$86,000-120,000
€78,000-110,000

PROVENANCE:
Major General Sir Denis Pack K.C.B. (1775-1823), by descent to his son,
Lieutenant Colonel Arthur John Reynell-Pack (1817-1860), by descent to his son,
Lieutenant Commander Arthur Reynell Pack (1860-1937) of Netherton, near Newton Abbot, Devon,
A Gentleman [Arthur Reynell Pack]; Christie's London, 2 July 1905, lot 138, (£57 to Furber).
With Corbell & Company Limited, London, 1954.
Jay Pollock Altmayer (1915-1988), Palmetto Hall, Mobile, Alabama,
Palmetto Hall: The Jay P. Altmayer Family Collection, Christie's, New York, 19 January 2017, lot 118.

LITERATURE:
N. M. Penzer, *Paul Storr, The Last of the Goldsmiths*, London, 1954, p. 200, pl. LXI.

Sir Denis Pack had an active and distinguished military career with his most celebrated achievements on the battlefield at both Quatre Bras and Waterloo; however, as his contemporary Parliament noted, he was '*... associated with almost every military achievement of the British Army, during the eventful period of continental warfare between the year 1791, in which he entered his Majesty's service, and the year 1823, in which he ended his honorable career,*' and received the thanks of Parliament five times for his military services (*Parliamentary Papers, House of Commons and Command*, vol. 23, pp. 21-22).
Although an Englishman by birth, it is believed Sir Denis Pack was raised in Kilkenny, Ireland, where his father served as deacon for St. Canice's Cathedral, and it is known that he began his military career in Ireland joining the 14th Light Dragoons. Within four years was raised to Major of the 4th Royal Irish Dragoons, before becoming Lieutenant Colonel of the 71st Highland Light Infantry. After battling Napoleon's army throughout Europe and rising to the rank of Major General, Pack's career ultimately came to an end where it began. He was buried at St. Canice's Cathedral, Kilkenny, the site marked with a memorial plaque that bears an almost identical inscription to the present candelabra, which Parliament referred to '*as the best record of his services.*'



Detail of base

 In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





486

486

A GEORGE III IRISH SILVER SOUP TUREEN AND COVER

MARK OF ROBERT CALDERWOOD, DUBLIN, CIRCA 1760

Oval, on four scroll feet and gadrooned borders, the domed cover with pomegranate finial, each side later engraved with two coats-of-arms, the cover with a crest within the Garter motto, *marked under base and cover bezel, with scratch weight 97=0 and 'No 2' and '7', the cover 'No 2'*
14 in. (35.5 cm.) wide
91 oz. 19 dwt. (2,859 gr.)
The first arms are those of Vane quartering Tempest, for Sir Henry Vane-Tempest 2nd Bt. (1771-1813). The second arms are those of McDonnell quartering Plunkett, for Sir Henry's wife Anne Catherine, Countess of Antrim in her own right (1775-1834), whom he married in 1799. The crest is that of Stewart for Charles, 3rd Marquess of Londonderry K.G. (1778-1854).

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Sir Henry Vane-Tempest 2nd Bt. (1771-1813) and his wife Anne Countess of Antrim (1775-1834), by descent to their daughter and sole heir,
Lady Frances Ann Emily Vane-Tempest (1800-1865) and her husband, Charles, 3rd Marquess of Londonderry K.G. (1778-1854), then by descent.



487

487

A GEORGE III SILVER TOASTED CHEESE DISH

MARK OF WILLIAM EATON, LONDON, 1818

Oblong, with gadrooned borders, the hot water compartment with filling spout between one of the two reeded handles, the hinged cover with baron's coronet on cushion finial, the cover engraved with coat-of-arms within motto, the dish engraved on side and interior with a crest, fitted with six square silver-plated dishes, *marked on body, in cover and on finial*
12½ in. (31.8 cm.) long
50 oz. 19 dwt. (1,586 gr.)
The arms are those of Stewart quartering another with a crescent for difference within the motto of the Order of the Bath, for Charles Stewart, Baron Stewart G.C.B. (1778-1854), later 3rd Marquess of Londonderry K.G., second son of Robert Stewart, 1st Marquess of Londonderry (1739-1821).

£1,500-2,500 US$1,900-3,100
€1,700-2,800

PROVENANCE:
Charles Stewart, Baron Stewart G.C.B. (1778-1854), later 3rd Marquess of Londonderry, then by descent.
Baron Stewart, later 3rd Marquess of Londonderry (1778-1854), fought with Wellington in many of his campaigns and was a politican and diplomat of note. He started his army career in 1794. Whilst in the Regiment of Foot, he fought in the Netherlands and the Rhine. He was Aide-de-camp to his uncle Charles, 2nd Earl Camden (1759-1840) and from 1803 he was aide-de-camp to the King. Whilst M.P. Thomastown in 1798, he was made Under-Secretary in Ireland and became Under-Secretary of State for War in 1807. He then fought in the Portuguese Campaign of 1808. He returned to the Iberian peninsula on a number of occasions. Stewart was made a Knight of the Bath in 1813 when he was sent as British minister in the court of Berlin. In 1814 he was created Baron Stewart of Stewart's Court and Ballylawn, co. Donegall. In the same year he was sent to Vienna as Ambassador. On his brother's death in 1822, he became 3rd Marquess of Londonderry.



488



489

488

A GEORGE III SILVER VEGETABLE DISH AND COVER AND OLD-SHEFFIELD PLATE STAND

MARK OF HENRY NUTTING, LONDON, 1805

Plain oval with reeded and scrolls border, the liner divided in four compartments and with central hot water reservoir, the domed cover with reeded branch ring finial, engraved on body and cover with the Royal arms and a further coat-of-arms within motto beneath marquess' coronet, *marked on liner, dividers, hot water reservoir screw top and inside cover, engraved underneath the Sheffield-Plate stand '34'*
18 in. (46 cm.) wide
105 oz. 7 dwt. (3,277 gr.)
The Royal arms are for King George III (1760-1820), as borne before 1815
The further arms are those of Stewart quarting another, presumably for Robert Stewart, 1st Marquess of Londonderry K.G.(1739-1821).

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:
Robert Stewart, 1st Marquess of Londonderry K.G. (1739-1821), then by descent.

489

AN EDWARD VII SILVER TREASURY INKSTAND

MARK OF LAMBERT AND COMPANY, LONDON, 1905

Oblong, the double hinged cover with central drop-ring handle, engraved with the Royal arms and the Royal cypher each below Royal crown, the interior with presentation inscription, *marked on body, covers, inkwell cover and powder box, stamped on inkstand, the inkwell and powder box bases 'Lambert Coventry St. London'*
12¼ in. (31 cm.) wide
87 oz. 14 dwt. (2,728 gr.)
The Royal arms and cypher are those borne by Queen Anne (1702-1714).
The inscription reads, '*This Inkstand, Boxes, Candlesticks, Tray and Snuffers were copied from the Set in the Lord President of the Councils Room, Whitehall, for Charles Stewart, 6th Marquess of Londonderry, Lord President of the Council, October 1903 - December 1905*'.

£1,500-2,500 US$1,900-3,100
€1,700-2,800

PROVENANCE:
Charles Stewart, 6th Marquess of Londonderry K.G. (1852-1915), then by descent.

The President of the Council is the fourth Office of State. The holder presides over meetings of the Privy Council and overseas the presenting of government business for the monarch's approval. Lord Londonderry was appointed president during Lord Salisbury's fourth term as Prime Minister, serving in the role along side his responsibilites as President of the Board of Education. A Treasury inkstand has double lids with a central hinge and handle and were first commissioned for the Treasury and the Privy Council in 1686.



490

A PAIR OF GEORGE V SILVER-GILT EWERS

MARK OF GOLDSMITHS' AND SILVERSMITHS' COMPANY LIMITED , LONDON, 1923

After a model by John Flaxman, each on square plinth with fluted spreading centre, the lower bodies cast and chased with palm leaves on a stippled ground beneath laurel wreath border, one applied with vines and grapes, the spout with Bacchic goat's mask and with seated satyr scroll handle, the other, for water, applied with bulrushes, with dolphin mask spout, and seated merman *each marked on lip and stamped GOLDSMITHS & SILVERSMITHS COMPANY 112 REGENT STREET W*

17¼ in. (44 cm.) high

241 oz. 9 dwt. (7,511 gr.) (2)

£30,000-50,000

US$37,000-61,000

€34,000-56,000

In 1774, Sigisbert François Michel, brother to the French sculptor Clodion, exhibited a pair of plaster ewers surmounted by a triton and a satyr in the Académie de Saint-Luc, Paris. This prototype was the basis for a number of subsequent ewers in malachite (the Wallace Collection, London), biscuit porcelain (Musée d'Orléans) and bronze (Musée Nissim de Camondo, Paris). The celebrated sculptor John Flaxman (1755-1826) supplied designs inspired by Michel's model not only to Josiah Wedgwood, who produced versions in basalt and jasperware, but also to the Royal goldsmiths Rundell, Bridge and Rundell. (London, Royal Academy of Arts, *John Flaxman, R.A.*, 26 October to 9 December 1979, David Bindman ed., No. 19 a and b).



A pair of Wedgewood black basalt ewers

491

A SET OF THIRTY-SIX VICTORIAN SILVER DINNER PLATES

MARK OF JOHN SAMUEL HUNT, LONDON, TWELVE 1850 AND TWENTY-FOUR 1858

Shaped circular, with ribbon-tied reed and foliage border, *marked underneath, stamped with 'Hunt & Roskell, Late, Storr & Mortimer' and 4785 or 9382*
10⅛ in. (26 cm.) diam.
694 oz. 10 dwt. (21,602 gr.) (36)

£15,000-20,000 US$19,000-24,000
€17,000-22,000



491



492

492

A SET OF TWELVE VICTORIAN SILVER SOUP-PLATES

MARK OF JOHN SAMUEL HUNT, LONDON, SIX 1846, ONE 1852 AND FIVE 1853

Shaped circular, with ribbon-tied reed and foliage border, *marked underneath, stamped 'Hunt & Roskell, Late, Storr & Mortimer', and 2990, 6419 or 6444*
10⅛ in. (26 cm.) diam.
266 oz. 6 dwt. (8,284 gr.) (12)

£5,000-8,000 US$6,200-9,800
€5,600-8,900



493

A PAIR OF VICTORIAN SILVER CANDLESTICKS

MARK OF JOHN SAMUEL HUNT, LONDON, 1864

Each on cast rococo base, the stems formed as a young grape picker and a flower seller supporting a shell and scroll socket, *marked on figures, nuts, and foot rims, stamped Hunt & Roskell, late Storr & Mortimer and 2965*
9⅝ in. (24.5 cm.) high
55 oz. 11 dwt. (1,728 gr.) (2)

£15,000-20,000 US$19,000-24,000
€17,000-22,000

The figures of the grape picker and the flower seller follow Meissen porcelain models introduced after the fashion for sugar figures became popular as table ornaments throughout Europe in the early 18th century. The sugar figures were expensive and ephemeral, since they could be eaten, whilst porcelain figures were more permanent and valuable. Silver versions were also created, the most important surviving example being the sixteen statuettes executed by Ambroise-Nicolas by Cousinet in 1757 for José Mascarenhas, Duke of Aveiro (1708-1759) now in the Museu Nacional de Arte Antiga, Lisbon.



THE PROPERTY OF A NOBLEMAN

494

A PAIR OF GEORGE III SILVER ENTREE-DISHES AND COVERS

MARK OF PAUL STORR, LONDON, 1803

Oblong, with gadrooned borders, the covers with detachable reeded ring handle, the covers engraved twice with coat-of-arms, the dishes twice with a crest, *marked on body and cover, numbered 3 or 4*
12¼ in. (31 cm.) wide
118 oz. 15 dwt. (3,695 gr.)
The arms and crest are those of Chambers impaling Mellish, for William Cecil Chambers (1768-1817) and his wife Anne (1781-1855), whom he married in 1811. (2)

£2,000-3,000 US$2,500-3,700
€2,300-3,300



†495

A GEORGE III SILVER SOUP TUREEN, COVER AND LINER

MARK OF PAUL STORR, LONDON, 1815

On four acanthus foliage feet, each on octagonal pad, the oval body and cover with lion's mask handles and gadrooned borders, the body engraved with a coat-of-arms, the cover and liner with a crest, the liner later engraved with facsimile signatures and traces of a presentation inscription, *marked on body, cover and liner, also stamped '374' on base and cover*
17¼ in. (44 cm.) long
18 oz. 4 dwt. (5,885 gr.)
The arms are those of Balfour impaling Maitland, for James Balfour (1775-1845) of Balbirnie House, Glenrothes, Fife, and his wife Lady Eleanor Maitland (1790-1869), daughter of James Maitland, 8th Earl of Lauderdale (1759-1839), whom he married in 1815.

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROVENANCE:
James Balfour (1775-1845) of Balbirnie House, Fife, by descent to,
Arthur Balfour, 1st Earl of Balfour K.G., O.M. (1848-1930), Prime Minister 1902-1905,
The Executors of the late Rt. Hon. The Earl of Balfour, K.G., O.M., removed from Whittingehame, Haddington; Christie's London, 16 July 1930, lot 45 part, with stand (£3,459 to Harman).
Presented by the Ambassadors to the Court of St. James to Prince George, Duke of Kent (1902-1942), fourth son of King George V, and his bride Princess Marina of Greece and Denmark (1906-1968),
H.R.H. Prince George, Duke of Kent (1902-1942).
Annabel's Club, 44 Berkeley Square, used in the private dining room.

LITERATURE:
G. Gorodetsky ed., *The Maisky Diaries, 1932-1943*, London, 2017, pp. 32-33.

The tureen had originally been part of James Balfour's dinner service. He had made his fortune in India. A distinguished political statesman, he led the Conservative Party in the Commons from 1891, becoming Prime Minister in 1902 until the election of 1905. He later served as First Lord of the Admiralty and Foreign Secretary signing the declaration for the establishment of a Jewish homeland in Palestine, that bore his name. In 1922 he was ennobled as Earl of Balfour and Viscount Trapain of Whittingehame. He had inherited a great fortune, almost all of which he spent during his life time. This necessitated the sale of the magnificent Balfour dinner service amounting to over 7,000 ounces, by Paul Storr at Christie's in 1930.

The tureen was later presented to Prince George, Duke of Kent and Princess Marina of Greece and Denmark at a reception for the diplomatic corps. The Soviet Ambassador Ivan Maisky noted in his diary that his signature, one of many on the liner, *'was amongst the first to be seen. It immediately catches the eye when one looks inside'*.



496

A GEORGE III SILVER TOASTED-CHEESE DISH

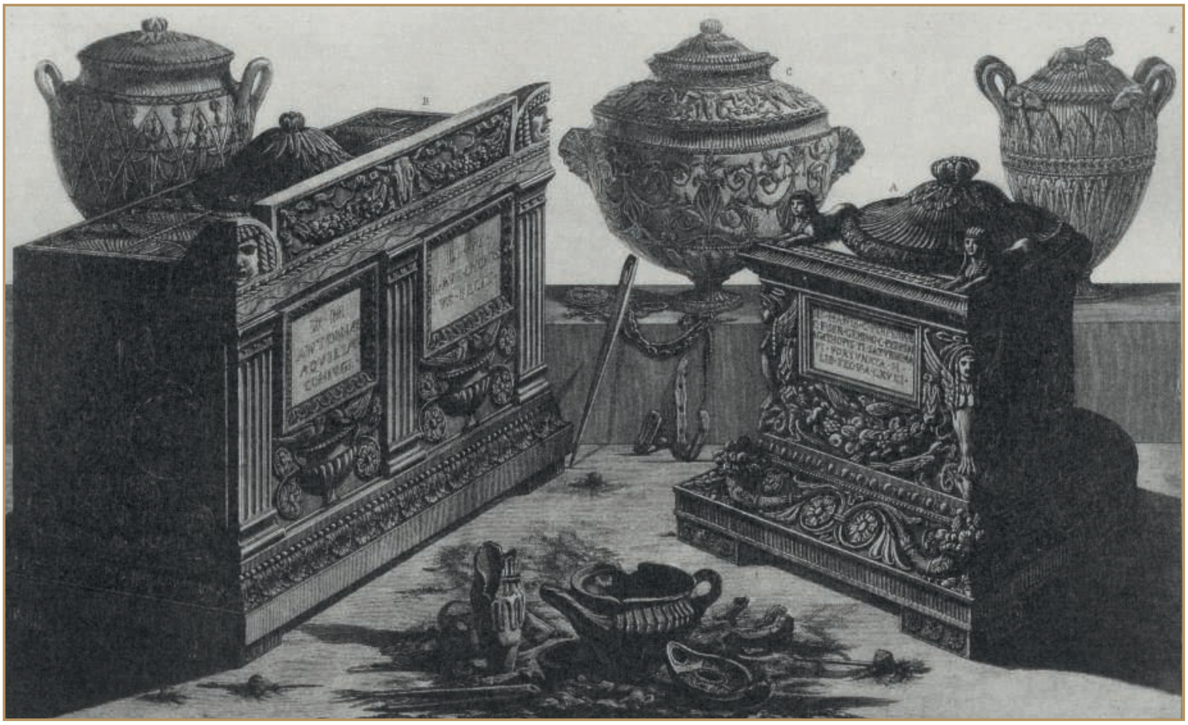
MARK OF PAUL STORR, LONDON, 1817

Oblong, with gadrooned borders, the detachable plain liner with scroll handles, the cover engraved with a coat-of-arms, the liner and body a crest, all below earl's coronet, *marked on base, cover, liner and finial*
11 in. (28 cm.) wide
weight of silver 82 oz. (2,540 gr.)
The arms are those of Howard quartering Brotherton, Warren and Fitzalan impaling Leveson-Gower, for Henry, 13th Duke of Norfolk (1791-1856) and his wife Lady Charlotte, daughter of George, 1st Duke of Sutherland, in 1814.

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Charles Howard, 13th Duke of Norfolk (1791-1856).
Lillian and Morrie A. Moss, Memphis, Tennessee, by 1972.
Mrs. John W. Christner, Dallas, Texas; Christie's, New York, 7 June 1979, lot 72.
A California Collector; Christie's New York, 17 October 1996, lot 272.
A Private Collection, Christie's, London, 25 November 2008, lot 190.

LITERATURE:
Morrie A. Moss, *The Lillian and Morrie Moss Collection of Paul Storr Silver*, Miami, 1972, p. 186, pl. 127.



Cinerary urns and lamps, by Giovanni Battista Piranesi

497

A PAIR OF GEORGE III SILVER-GILT SUGAR VASES AND COVERS

MARK OF BENJAMIN SMITH, LONDON, 1812

Each vase shaped on a circular base with four winged paw feet, the base cast and chased with stiff leaves and bell-flowers with a guilloche band on rim, the pedestal foot and lower body gadrooned, the shoulder with band of scrolling foliage enclosing rosettes against a matted ground under a band of inverted flower heads and acanthus leaves, the reeded side handles with serpent terminals, the slightly-domed cover with gadrooning and band of trailing grapevine below a band of rosettes, with bud finial, *each marked underneath and on cover, stamped 1 and 4 om rim and 1 and 3 on cover bezel, later engraved with 'Produced by Benjamnin Smith 1812 United Kingdom'*
8 in. 20.3 cm.) high
63 oz. 18 dwt. (1,989 gr.) (2)

£25,000-35,000 US$31,000-43,000
€28,000-39,000

FROM PIRANESI TO FLAXMAN
The source for the design for these sugar vases is a Roman funerary urn in the celebrated antique sculpture collection of the 1st Marquess of Lansdowne, identified by David Udy in 'Piranesi's Vasi, the English Silversmith and his Patrons', *Burlington Magazine*, December 1978, p. 837, fig. 55-57. Unlike the Warwick Vase, which had been popularized by Piranesi's engravings of the eighteenth century, the Lansdowne urn was reproduced directly in silver before John Duit engraved it around 1813. The design in silver is attributed to the sculptor John Flaxman, who used a variation of the urn in his tomb monument for Sir Thomas Burrell in 1796. Flaxman became Rundell's most important designer around the time the firm became the Royal Goldsmith in 1804 when Smith was running Rundell's workshop, executing the designs and models supplied by the firm in silver and silver-gilt.

FROM SCOTT AND SMITH TO PAUL STORR
The first known examples were produced by Scott and Smith probably no earlier than 1805. A set of four vases of the same year by Digby Scott and Benjamin Smith sold at Christie's, London, July 1, 1953, lot 111 from the collection of Earl Howe. A set of eight vases of this design, made for George IV as Prince of Wales at a cost of £376. 4s, is in the Royal collection, illustrated in *Carlton House: The Past Glories of George IV's Palace*, 1991, cat. no. 95, p. 133 and Christie's sold in New York, part of the Alan and Simone Hartman Collection of Regency Silver, 20 October 1999, lot 194, another set of eight dated 1805 and 1806. Paul Storr also produced the design, manufacturing a set of four for the 1st Earl of Harewood in 1814 which was sold at Christie's, London, June 30, 1965, lot 101. Another set of four by Paul Storr of 1816/17 is illustrated in J. Bliss, *The Jerome and Rita Gans Collection of English Silver*, n.d., pp. 132-35.



Three vases with antique pedestal, by Piranesi

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





†498

A MONUMENTAL PAIR OF GEORGE IV SILVER FIVE-LIGHT CANDELABRA

MARK OF PAUL STORR, LONDON, 1826

Each on shaped circular base, cast and chased with flowers and scrolls on a matted ground, the stem cast with lion's masks and further foliate scrolls, each with detachable branches with four coral-cast brackets terminating in shell-cast spool-shaped socket with detachable nozzle, the central socket with detachable flammiform finial, *marked on base, branches, sockets, nozzles and finials, further engraved underneath with scratch weight 'Oz323.10' and 'Oz338'*
26. 3/8 in. (67 cm.) high
656 oz. 4 dwt. (20,408 gr.) (2)

£80,000-120,000 US$98,000-150,000
€89,000-130,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 17 June 1981, lot 84.



Detail of stem

These monumental candelabra are very fine examples of the Rococo Revival style mastered by Paul Storr. The Rococo style which originated in Paris in the 1730s was inspired by natural forms and characterised by asymetrical silhouettes abd naturalistic ornaments consisting of shells and flowers. The style spread rapidly across Europe, and interest in it was revived in England in the early nineteenth century, when leading silversmiths of the day created works derived from the George II rococo style. A notable comparison can be drawn between the present candelabra and a six-branch candelabrum by Storr dated of 1835 with very similar branches, illustrated in N. M. Penzer, *Paul Storr The Last of the Goldsmiths*, London, 1954, p. 232-3, pl. LXXVII.

Storr worked at the beginning of his career in partnership with Rundell, Bridge and Rundell with whom he created magnificent objects for some of the most important collections of the day, including the Royal Collection. After dissolving his partnership with that firm, Storr worked independently for patrons including the Crown and Lord Spencer, creating pieces in a largely neo-classical style inspired by the antique. His rococo work is rarer and is distinguished here by the elegant proportions and the fine chasing of the candelabra.





Detail of arms on lot 499

DAVID, 7TH VISCOUNT STORMONT AND 2ND EARL OF MANSFIELD (1727 – 1796)

David Murray, 7th Viscount Stormont and 2nd Earl of Mansfield was a Scottish diplomat, politician, and nephew to the illustrious attorney general William Murray, 1st Earl of Mansfield (1705 – 1793) who eventually succeeded. Born in Perthshire during a time of pronounced anti-Scottish sentiment in England, Stormont's integration within the British political establishment was astonishing; progressing through the ranks of the diplomatic service before becoming Secretary of State for the Northern Department and Lord President of the Privy Council. His family's strong Jacobite sympathies were overcome by his uncle's paternal influence and his career bore witness to the partition of Poland and the American War of Independence.

Upon graduating from Oxford in 1748, Stormont succeeded to his father's title and embarked upon the customary grand tour of Europe, visiting many of the cities that would become his future diplomatic postings. In 1755, through his uncle's influence, Stormont was engaged as envoy-extraordinary to Saxony-Poland – an unusually prominent position for a novice diplomat. Though largely conscientious, Stormont's youthful naiveté shone through in this initial posting. In August 1756, following Prussia's invasion of Saxony, Stormont made the unprecedented decision to mediate – unofficially and without authority – between Frederick the Great and the Saxon ruler Augustus III. This provoked outrage in Westminster and Stormont was duly reprimanded.

Stormont's impulsive streak carried through into his personal life, as in 1759 he married Henrietta Frederica de Berargaar (1736 – 1766), daughter of one of the Saxon ministers. Ostensibly the match made little strategic sense for the ambitious nobleman, resting instead on feelings of deep mutual affection. In the end, however, Frederica's Saxon heritage proved more than useful during Stormont's next posting at Vienna, where the pair were granted privileged access to the private circles of the Habsburg family. Stormont remained as ambassador in Vienna for a decade after 1763, though this was interrupted by Frederica's untimely death in 1766. Afterwards Stormont suffered something of a mental breakdown and took a leave of absence for two years, travelling around Italy and southern France. Upon his return to Vienna in 1768 he was horrified to find that Austria, Prussia and Russia were engaged in talks for the partition of Poland. Stormont was appalled by the transaction and plotted to avert the plans, colluding in secret with members of the Polish aristocracy. However, it was all for naught.

Leaving Vienna in 1772, Stormont progressed to the ambassadorship of France – the zenith of British diplomacy. This was again secured through the immense influence of his uncle, who at this time was Lord Chief Justice on the King's Bench, and would that year rule against slavery in the landmark case of Somerset vs. Stewart. While at the French court Stormont remarried Louisa Cathcart (1758 – 1843) in 1776; however their time together in Paris was cut short by France's intervention in the American War of Independence, an escalation which Stormont had been tasked with delaying. Now acting as Northern Secretary, Stormont brought his considerable diplomatic contacts and expertise to the great office of state, essentially acting as de facto Foreign Secretary until the war neared its end in 1782.

Following the fall of the North ministry, Stormont became a stalwart figure of the opposition benches. In 1793 he rejoined Pitt the Younger as Lord President of the Privy Council, a position which he held until his death on 1st September 1793. He was buried beside his uncle in the north cross of Westminster Abbey and was survived by his son and two daughters.



David 7th Viscount Stormont, later 2nd Earl of Mansfield by Marcello Bacciarelli ©Scone Palace



Henrietta Countess von Bunau, first wife of Viscount Stormont by Marcello Bacciarelli ©Scone Palace



499

499

A PAIR OF GEORGE III SILVER SOUP-TUREENS, COVERS AND LINERS

MARK OF FREDERICK KANDLER, LONDON, 1772

Shaped circular, with gadrooned borders, the cover with berried laurel foliage handl, engraved twice coat-of-arms and crest with viscount's coronet above*, marked on base, cover anf liner, with scratch weights 107=5 and 105=11, the liners 22=18*
11½ in. (29 cm.) wide over handles
254 oz. 11 dwt. (7,918 gr.)
The arms are those of Murray quartering Barclay of Balvaid, for David, 7th Viscount Stormont K.T. (1727-1796). (2)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), then by descent.

500

A PAIR OF GEORGE III OVAL SOUP-TUREENS AND COVERS

MARK OF FREDERICK KANDLER, LONDON, 1773

Oval, with gadrooned borders, the domed covers with scroll handles, with French silver liners, *mark of Robert-Joseph Auguste, Paris, 1774*, engraved twice with a coat-of-arms and crest, *below viscount's coronet, marked on base, cover and liners, the tureens and liners engraved No 1 and No 2, with scratch weights 98=13 and 98=13*
16 in. (41 cm.) wide over handles
236 oz. 7 dwt. (7,352 gr.)
The arms are those of Murray quartering Barclay of Balvaird, for David, 7th Viscount Stormont K.T. (1727-1796). (2)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), then by descent.



500

501

TWELVE GEORGE III SILVER DINNER PLATES

LONDON, TEN WITH MARK OF DANIEL PIERS, 1755;
TWO WITH MARK OF FREDERICK KANDLER, 1761

Shaped circular, with gadrooned borders, engraved with a coat-of-arms below viscount's coronet, *marked underneath, with scratch weights 16=7, 19=3, 18=3, 16=8, 16=7, 16=13, 17=12, 17=3, 17=2, 16=2, 17=1, 19=5*
9¾ in. (25 cm.) diam.
302 oz. 17 dwt. (9,420 gr.)
The arms on ten are those of Murray quartering Barclay of Balvaird, for David, 7th Viscount Stormont K.T. (1727-1796). The arms on two are the Royal arms of King George III. (12)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), the two dinner plates with Royal Arms recieved by Lord Stormont as a perquiste of office in his role as an ambassador, then by descent.


501


502

502

A PAIR OF GEORGE III SILVER DISH-COVERS

MARK OF THOMAS HEMING, LONDON, 1778

Shaped circular, with beaded borders, partly fluted and with laurel foliate and bud finial, engraved with two coats-of-arms *accolé* with viscount's coronet above, *marked on border*
9½ in. (24.1 cm.) diam.
55 oz. 5 dwt. (1,719 gr.)
The arms are those of Murray quartering Barclay of Balvaird, within the motto of the Order of the Thistle accolé with Cathcart quartering Wallace of Sundrum, for David, 7th Viscount Stormont K.T. (1727-1796), and his second wife, Louisa (b.c.1758-1843), daughter of Charles, 9th Lord Cathcart (1721-1776), whom he married in 1776. (2)

£1,500-2,500 US$1,900-3,100
€1,700-2,800

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), then by descent.

503

A SET OF FOUR GEORGE III SILVER MEAT-DISHES

MARK OF FREDERICK KANDLER, LONDON, 1761

Shaped oval, with gadrooned borders, engraved with a coat-of-arms below viscount's coronet, *marked on reverse, with scratch weights 48=10, 49=0, 48=17, 48=1*
17¾ in. (45 cm.) wide
192 oz. 2 dwt. (5,975 gr.)
The arms are those of Murray quartering Barclay of Balvaird, for David, 7th Viscount Stormont K.T. (1727-1796). (4)

£5,000-7,000 US$6,200-8,500
€5,600-7,800

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), then by descent.


503

504

A PAIR OF GEORGE III SILVER MEAT-DISH COVERS

MARK OF GEORGE HEMING AND WILLIAM CHAWNER, LONDON, 1778

Shaped oval, with beaded borders, partly fluted and with laurel foliate and bud finial, engraved with two coats-of-arms accolé below viscount's coronet, *marked on border*
11½ in. (29 cm.) wide
52 oz. 2 dwt. (1,622 gr.)
The arms are those of Murray quartering Barclay of Balvaird, within the motto of the Order of the Thistle accolé with Cathcart quartering Wallace of Sundrum, for David, 7th Viscount Stormont K.T. (1727-1796), and his second wife, Louisa (b.c.1758-1843), daughter of Charles, 9th Lord Cathcart (1721-1776), whom he married in 1776. (2)

£2,000-3,000 US$2,500-3,700
€2,300-3,300

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), then by descent.



504



505

505

A PAIR OF GEORGE III LARGE SILVER MEAT-DISH COVERS

MARK OF THOMAS HEMING, LONDON, 1778

Shaped oval, with beaded borders, partly fluted and with laurel foliate and bud finial, engraved with two coats-of-arms accolé below viscount's coronet, *marked on border*
17 in. (43 cm.) wide
122 oz. 4 dwt. (3,801 gr.)
The arms are those of Murray quartering Barclay of Balvaird, within the motto of the Order of the Thistle accolé with Cathcart quartering Wallace of Sundrum, for David, 7th Viscount Stormont K.T. (1727-1796), and his second wife, Louisa (b.c.1758-1843), daughter of Charles, 9th Lord Cathcart (1721-1776), whom he married in 1776. (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), then by descent.

506

A PAIR OF GEORGE II AND A PAIR OF GEORGE III SILVER MEAT-DISHES

MARK OF FREDERICK KANDLER, LONDON, TWO 1755 AND TWO 1773

Shaped oval, with gadrooned borders, the 1775 pair engraved twice with a coat-of-arms below viscount's coronet, the 1773 pair engraved with a coat-of-arms below viscount's coronet, *marked on reverse, with scratch weights 53=11, 53=11, 52 =4 and 51=14*
18 in. (45.5 cm.) wide
181 oz. 3 dwt. (5,635 gr.)
The arms are those of Murray quartering Barclay of Balvaird, for David,
7th Viscount Stormont K.T. (1727-1796). (4)

£5,000-7,000 US$6,100-8,500
€5,600-7,800

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), then by descent.



506



507

507

A SET OF EIGHT GEORGE III SILVER SECOND-COURSE DISHES

MARK OF THOMAS HEMING, LONDON, 1779

Shaped circular, with gadrooned borders, engraved with a coat-of-arms below Viscount's coronet, *marked underneath*
11¾ in. (29.8 cm.) diam.
212 oz. 10 dwt. (6,611 gr.)
The arms are those of Murray quartering Barclay of Balvaird, for David, 7th Viscount Stormont K.T. (1727-1796). (8)

£7,000-10,000 US$8,600-12,000
€7,800-11,000

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), later 2nd Earl of Mansfield, then by descent.

508

A GEORGE II SILVER CAKE-BASKET

MARK OF EDWARD ALDRIDGE AND JOHN STAMPER, LONDON, 1754

Shaped oval with lozenge pierced sides and swing handle, engraved with a coat-of-arms below viscount's coronet, *marked in basket*
13½ in. (34.2 cm.) wide
41 oz. 3 dwt. (1,281 gr.)
The arms are those of Murray quartering Barclay of Balvaird, for David, 7th Viscount Stormont K.T. (1727-1796).

£3,000-5,000 US$3,700-6,100
€3,400-5,600

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), then by descent.



508



509

BARON MANSFIELD'S DESSERT SERVICE

509

A LOUIS XV SILVER-GILT DESSERT-SERVICE

MARK OF JOHANN FRIDERICH FRITZ, STRASBOURG, 1772 AND 1773

Fiddle, thread and shell pattern, engraved with coat-of-arms below baron's coronet, comprising, thirty-six dessert-spoons, thirty-six dessert-forks, thirty-six dessert-knives, with filled handles, *marked on blades and stems,* in later fitted leather case stamped J. H. BOOTHBY & SONS, STANHOPE ST.
172 oz. 16 dwt. (5,375 gr.)
The arms are those of arms of Murray, for William, 1st Baron Mansfield (1705-1793), later created 1st Earl of Mansfield in 1776. (36)

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROVENANCE:
William, 1st Baron Mansfield (1705-1793), later created 1st Earl of Mansfield, then by descent.

510

A PAIR OF GEORGE III TWO-HANDLED OVAL BOAT-SHAPED BUTTER DISHES

MARK OF THOMAS HEMING, LONDON, 1778

Oval, pierced and chased with laurel swags, with reeded loop handles and blue glass liners, *marked on body and frame*
12¼ in. (31 cm.) wide over handles
54 oz 2 dwt (1,684 gr.)
The crests are those of Murray, for David, 7th Viscount Stormont K.T. (1727-1796). (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
David, 7th Viscount Stormont K.T. (1727-1796), later 2nd Earl of Mansfield, then by descent.





511 & 512

511

A SET OF EIGHTEEN VICTORIAN SILVER DINNER-PLATES

MARK OF EDWARD, EDWARD, JOHN AND WILLIAM BARNARD, LONDON, 1844

Shaped circular, with gadrooned borders, engraved with two coat-of-arms *accolé*, below earl's coronet, *marked underneath*
9¾ in. (24.7 cm.) diam.
306 oz. 6 dwt. (9,528 gr.)
The arms are those of Murray quartering Barclay of Balvaird within the motto of the Order of the Thistle, and the same *accolé* with Ellison quartering another, for William, 4th Earl of Mansfield K.T. (1806-1898) and his wife Louisa (d.1837), daughter of Cuthbert Ellison, whom he married in 1829. (18)

£7,000-10,000 US$8,600-12,000
€7,800-11,000

PROVENANCE:
William, 4th Earl of Mansfield K.T. (1806-1898), then by descent.

512

A SET OF TWELVE VICTORIAN SILVER DINNER-PLATES

MARK OF EDWARD, EDWARD, JOHN AND WILLIAM BARNARD, LONDON, 1844

Shaped circular, with gadrooned borders, engraved with two coat-of-arms *accolé*, below earl's coronet, *marked underneath*
9¾ in. (24.7 cm.) diam.
207 oz. 15 dwt. (6,462 gr.)
The arms are those of Murray quartering Barclay of Balvaird within the motto of the Order of the Thistle, and the same *accolé* with Ellison quartering another, for William, 4th Earl of Mansfield K.T. (1806-1898) and his wife Louisa (d.1837), daughter of Cuthbert Ellison, whom he married in 1829. (12)

£5,000-8,000 US$6,100-9,800
€5,600-8,900

PROVENANCE:
William, 4th Earl of Mansfield K.T. (1806-1898), then by descent.





Archive photograph © Scone Palace

513

AN AUSTRO-HUNGARIAN AGATE-MOUNTED SILVER-GILT CUP

APPARENTLY UNMARKED, CIRCA 1870

In the neogothic style, on lozenge shaped base on four scrolling feet each applied with seated maiden symbolising the seasons, the domed centre chased with scrolling foliage on matted ground and applied with cabochon garnets, turquoise and pearls, the stem formed of four standing figures interspaced with dophins, the agate oval bowl with partially enamelled rim, the grotesque masks straps applied with a putto reaching up to an accompanying putto seated on the rim, the side handle formed as an allegorical figure of spring under a canopy surmounted by a dragon, in fitted case
22¾ in. (58 cm.) high

£15,000-25,000 US$19,000-31,000
€17,000-28,000



Detail of bowl mount

514-520 No Lots


ES
MVNDO



521



522

521

AN ITALIAN MICROMOSAIC AND HARDSTONE PLAQUE

ROME, CIRCA 1860

The rectangular micromosaic depicting a view of the Colosseum, with the Meta Sudans and the Arch of Constantine in the foreground, within a malachite and Belgian black marble border, with a black-painted and parcel-gilt frame
7¾ x 14¼ in. (19.5 x 36 cm.), the plaque
12 x 18½ in. (30.5 x 47 cm.), including frame

£3,000-5,000 US$3,700-6,100
€3,400-5,600

522

AN ITALIAN MICROMOSAIC PLAQUE

BY BIAGIO BARZOTTI (FL. 1835-1908), ROME, LATE 19TH CENTURY

The rectangular micromosaic depicting the Temple of Vesta, known as the Temple of the Sybil, Tivoli, with a sign to building inscribed *'HOTEL DE LA SYB....'* and an artist sketching in the foreground, within a Belgian black marble spreading border, with a giltwood frame, the reverse with a paper label inscribed *'REV. FABBRICA/ DI/ S. PIETRO IN VATICANO/ Numero d'Ordine ...0/ Prezzo Lire 800.00/ Nome dell'Artisa Barzotti/ OggettoReimpio [?] della Sebilla in Tivoli'*
9 x 11⅝ in. (22.7 x 29.5 cm.), the plaque
13¾ x 16¼ in. (35 x 41.5 cm.), including frame

£3,000-5,000 US$3,700-6,100
€3,400-5,600

523

AN ITALIAN MICROMOSAIC PLAQUE

AFTER GUIDO RENI, ROME, CIRCA 1850

The rectangular plaque depicting Dawn leading Apollo on his chariot along with a chain of female 'hours' who carry with them the light of day, in a black-painted and parcel-gilt frame, the reverse with a seller's label reading '*L. VETTER & Cie / Inh. Rud. Vetter/ KUNSTHANDLUNG/ DÜREN=RHLD/Oberstr. 16*' and a further label marked *'60/612'*
5¼ x 11 in. (13.5 x 28 cm.), the plaque
8½ x 14¼ in. (21.5 x 36 cm.), including frame

£5,000-8,000 US$6,100-9,800
€5,600-8,900



523



524

AN ITALIAN MICROMOSAIC TABLE TOP

CIRCA 1850

The circular top centred with a view of St. Peter's square encircled by six further *tondi* depicting the Roman Forum, Colosseum, Pantheon, 'Temple Vesta' in the Forum Boarium, Tomb of Caecilia Metella, and Temple of the Sybil in Tivoli, within a outer border of alternating green and blue miscromoasic cartouches against a red ground divided by white diamonds each inset with a small bird, against a Belgian black marble ground and and rounded border
26 in. (66 cm.) diameter

£10,000-15,000

US$13,000-18,000
€12,000-17,000





525

525

A PAIR OF ITALIAN MICROMOSAIC AND HARDSTONE PLAQUES
CIRCA 1880

The square plaques centred with a scene depicting the Pantheon and St. Peter's Square, respectively, each encircled by a malachite and Belgian black marble border, set within a square ebonized frame with standing support
7⅜ in. (18.7 cm.) square, the plaque
12¾ in. (32.5 cm.) square, including frame (2)

£5,000-8,000 US$6,100-9,800
€5,600-8,900

LITERATURE:
R. Grieco, *Roman Micromosaic*, Rome, 2008, pg. 175.

526

TWO ITALIAN MICROMOSAIC PLAQUES
ONE BY BIAGIO BARZOTTI (FL. C. 1835-1908), ROME, CIRCA 1850-1875

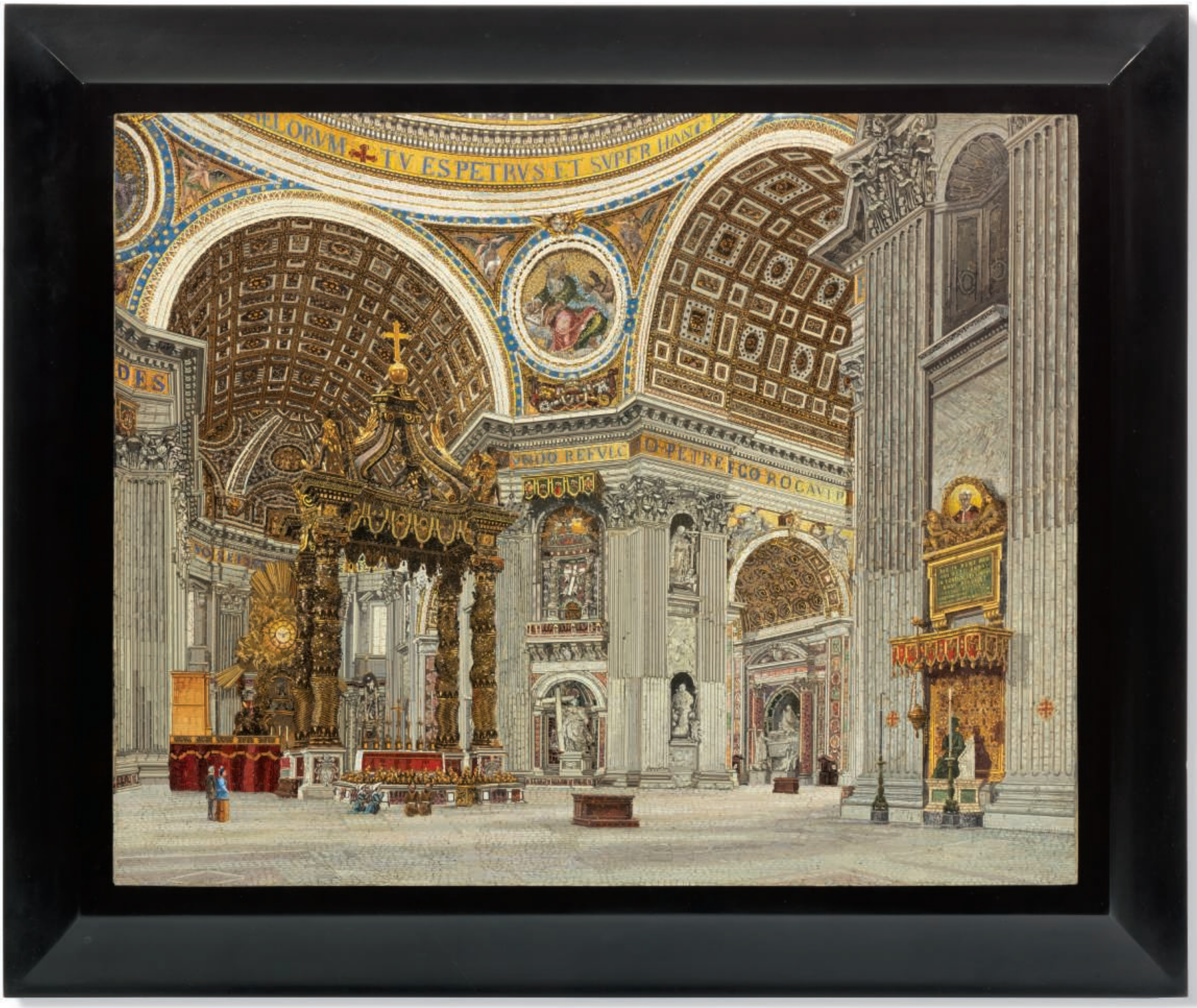
One rectangular plaque depicting a shepherd and two shepherdesses in the Roman countryside, the man seated and playing the flute, the two women listening, one holding a spindle, the other a wool carding tool, with a partial label to the reverse of the plaque inscribed '*BARZOTTI/ [MOSAI]CISTA/ [RO]MA/ ... 450 no 57/... 2 Eposizioni*' , mounted in a giltwood frame; the other oval plaque depicting a view of the Roman Forum, with the arch of Septimus Severus, three columns from the Temple of Vespasian, The Temple of Saturn and the Column of Phocas beyond, within a spreading Belgian black marble border and an rectangular architectural ebonized frame with a standing support to the reverse
The shepherds: 6½ x 7¼ in. (16.5 x 18 cm.) the plaque; 10½ x11 in. (26.7 x 28 cm.), including frame
The Roman lanscape: 5 x 6¼ in. (12.7 x 15.5 cm.) the plaque; 10¼ x 11¾ in. (26 x 30 cm.), including frame (2)

£2,500-3,500 US$3,200-4,400
€2,900-4,000





526



527

AN ITALIAN MICROMOSAIC PLAQUE

CIRCA 1880

The rectangular plaque depicting the interior of St. Peter's Basilica with Bernini's baldachin and high altar, within a spreading Belgian black marble border
17 in. (43.3 cm.) high; 20⅛ in. (51.5 cm.) wide

£30,000-40,000

US$38,000-50,000
€35,000-46,000

LITERATURE:

R. Greico, *Roman Micromosaic*, Rome, 2008, pp. 78, 185.
J. Hanisee Gabriel, *Micromosaics Private Collections*, 2016, pp. 88-89.

This remarkable micromosaic depicts the crossing directly beneath the dome of St. Peter's Basilica in Vatican City. The focus point is the large Baroque sculpted bronze canopy, or baldachin, by Gian Lorenzo Bernini, beneath which is the high altar of the basilica. In the Gilbert Collection compare similar micromosaic scenes of the interior of St. Peter's by Biagio Barzotti and Augusto Moglia (J. Hanisee Gabriel, *The Gilbert Collection - Micromosaics*, London, 2000, No. 61, p. 120 & No. 67, p. 126).



■528

A NORTH ITALIAN POLYCHROME-DECORATED GESSO AND PINE 'LOBSTER' CHAIR

ATTRIBUTED TO PAULY ET CIE, VENICE, CIRCA 1900

Of lobster form, the back of the crustacean opening to reveal a seat and back covered in light brown velvet, with eight dangling legs and supported on a curved tail above a shell-form base
43¼ in. (110 cm.) high, when open; 14 in. (35.5 cm.) wide; 34 in. (86.5 cm.) deep

£5,000-8,000 US$6,100-9,800
€5,600-8,900



Detail (closed)



■*529

TWO AUSTRIAN PAINTED-TERRACOTTA MODELS OF BULL DOGS

CIRCA 1900

One modelled seated and with green glass eyes, the other laying down and with orange glass eyes
The seated dog: 20 in. (51 cm.) high; 9 in. (22.5 cm.) wide; 19½ in. (49.5 cm.) deep
The laying dog: 14¼ in. (36 cm.) high; 33 in. (84 cm.) wide; 14¼ in. (36 cm.) deep (2)

£2,000-3,000 US$2,500-3,700
€2,300-3,400



PROPERTY OF A LADY

■530

A NORTH ITALIAN EBONISED, PARCEL-GILT AND POLYCHROME-PAINTED MIRROR AND CONSOLE

VENICE, LATE 19TH CENTURY

The rectangular mirror plate within an elaborate acanthus cartouche carved frame, set with 'blackamoor' *putti* holding drapery swags; the console with serpentine shaped draped top and tassel hung edge supported by a nereid, on a canted base with paw feet
74½ in. (189 cm.) high; 53½ in. (136 cm.) wide, the mirror
40 in. (101.5 cm.) high; 41½ in. (105.5 cm.) wide; 23¾ in. (60 cm.) deep, the console (2)

£10,000-15,000 US$13,000-19,000
€12,000-17,000

COMPARTIVE LITERATURE:
B.M. Newman, A. Duncan, *Fantasy Furniture*, New York, 1989, p. 142-143

Inspired by the Moorish influence on the European continent, the Venetian tradition of producing this kind of elaborate baroque furniture incorporating blackamoor figures began in the mid-17th century. By the 19th century the style was reinterpreted and revived very much to the opulent aesthetic of the day. A closely related mirror and console sold, as part of salon suite, Christie's, London 22 March 2001, lot 372 (£52,875) and a similar table, probably from the same workshop, sold Christie's South Kensington, London, 26 October 2011, lot 1410 (£25,000).



■531

GIUSEPPE ANDREONI (ITALIAN, FL. 1890-1910)

Paul et Virginie

signed, *G. Andreioni PISA'*, on a *Breccia di Monsumano* base
marble
41 in. (104 cm.) high, overall
Executed *circa* 1900.

£7,000-10,000 US$8,600-12,000
€7,800-11,000

Depicting *le passage du torrent*, the viewer of the day would have found the subject recognisable from illustrated editions of the enormously successful romance 'Paul et Virginie', first published in 1787 by the French naturalist and writer, Jacques-Henri Bernardin de Saint-Pierre. A similar composition of Paul et Virginie of the same size sold Christie's, London, 6 March 2014, lot 64 (£43,750).



PROPERTY FROM A PRIVATE MILANESE COLLECTION

■532

ANDREI CAMBI (ITALIAN, FL. LATE 19TH CENTURY)

Un innocente (The Innocent)

signed '*Profe Cambi Firenze- Italia -*'
marble
39 in. (99 cm.) high
Executed *circa* 1900.

£4,000-6,000 US$5,000-7,400
€4,500-6,700

PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION

■*533

E. VICARI AND PIETRO BAZZANTI (ITALIAN, FL. LATE 19TH CENTURY)

Pharaoh's Daughter and Moses

signed *'E. Vicari'* and *'Galleria P. Bazzanti / Firenze'*, on an associated veined white marble pediment-fronted plinth
marble
58½ in. (148.5 cm.) high, the figure
69 in. (175.5 cm.) high, overall

£40,000-60,000 US$49,000-73,000
€45,000-67,000

EXHIBITED:
Jerusalem, The Israel Museum, *Eden*, March-July 2007.

E. Vicari is little recorded and it is probable that he was a sculptor working for Galleria Pietro Bazzanti, Florence. Another example of the same composition, but signed '*Prof. Vicchi, Gallery Bazzanti'* sold Christie's, London, 2 March 1995, lot 232 (£36,700). One signed *'E. Vicari Gallerio Firenze'* sold Property from an Estate, Christie's, New York, 10 September 1996, lot 51 ($29,900).
The hugely successful Florentine studio of *Pietro Bazzanti e Figlio* produced marble statuary and pietre dure ornament and established the Galleria Bazzanti at Lungarno Corsini 12, Florence in 1822 to exhibit their work. Their clientele included European and Russian aristocracy, and the industrial fortunes being made in England and America drove considerable export demand.
According to the Old Testament story, when the Pharaoh ordered the execution of all Israelite boys, the infant Moses was taken by his mother and placed in a basket by the River Nile where he was found by the Pharaoh's daughter and her attendants. A familiar subject in art history, its poignancy appealed to the sentimentality of the Victorian audience and was further disseminated by Gustave Doré's engraving of the scene in his hugely popular illustrated English Bible, published in 1866.





■534

AN ITALIAN GILTWOOD AND ETCHED-GLASS MIRROR

SECOND HALF 19TH CENTURY

The pierced frame carved with scrolling grape vines among architectural branches, the cresting flanked by two birds with a central cartouche form mirror plate encircled by etched glass mirror panels with corresponding flower and grape vine motif, the base of the frame with a cabochon painted in black with a downturned bird grasping snakes in its beak
62½ in. (159 cm.) high; 44½ in. (113 cm.) wide

£8,000-12,000 US$9,800-15,000
€8,900-13,000



PROPERTY FROM AN ITALIAN ARISTOCRATIC FAMILY

■535

A LARGE AUBUSSON CARPET

FRANCE, LATE 19TH CENTURY

The *ton-sur-ton* terracotta lattice field enclosing a floral wreath surrounding a naturalistic bouquet, within a broad ivory cartouche and floral wreath border, within a plain maroon outer stripe, some occasional light surface spot marks, a couple of open seams with associated minor repairs
21ft. 4in. x 20ft.10in. (649cm. x 634cm.)

£7,000-10,000 US$8,600-12,000
€7,800-11,000





■536

A PAIR OF FRENCH ORMOLU AND MOULDED-GLASS SIXTEEN-LIGHT CHANDELIERS

IN THE MANNER OF MAISON BAGUES, CIRCA 1900

Each with a corona issuing three tiered sprigs and suspending a central tier encircled by square cut crystal banding, and a lower tier surmounted by a central baluster finial and issuing eight serpentine biforcating candle arms with diamond cut drip pans, above a faceted bosse, hung overall with beaded garlands and diamond and pear drop pendants, with some losses and replacements, fitted for electricity
44½ in. (113 cm.) high; 33½ in. (85 cm.) diameter (2)

£12,000-18,000

US$15,000-22,000
€14,000-20,000



■537

A PAIR OF FRENCH 'CHINOISERIE' GILT, PATINATED AND ENAMELLED BRONZE WALL-APPLIQUES

ATTRIBUTED TO ESCALIER DE CRISTAL, PARIS, CIRCA 1870

Each modelled with an enamel blue and white vase supporting a frosted glass spherical shade with scrolling foliate decoration, seated on a stepped wall bracket with stylized cloud motifs, fitted for electricity
30¼ in. (77 cm.) high; 8¼ in. (21 cm.) wide (2)

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROPERTY OF A GENTLEMAN

■~538

A FRENCH ORMOLU AND HARDSTONE-MOUNTED EBONY PARQUETRY CASKET

ATTRIBUTED TO MAISON ALPHONSE GIROUX ET CIE, PARIS, CIRCA 1860

Mounted overall with hardstone cabochons on a cube parquetry ground, the central orange agate stone concealing a lock and opening to reveal a tulipwood and ebony star and cube parquetry veneered interior
7¼ in. (18.5 cm.) high; 15½ in. (39.5 cm.) wide; 11 in. (28 cm.) deep

£2,000-3,000 US$2,500-3,700
€2,300-3,400

An identical casket with lockplate engraved '*Alph. Giroux et Cie. Paris*' sold Christie's, London, 20 September 2012, lot 2 (£16,250). The Maison Alphonse Giroux specialised in the production and sale of small items of furniture, as well as '*objets d'art, de fantaisie et de papeterie*'.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■539

A PAIR OF FRENCH GILT AND PATINATED-BRONZE AND STEEL SEVEN-LIGHT FIGURAL CANDELABRA
THIRD QUARTER 19TH CENTURY

Each modelled as two amourous Classical figures beside a tumbling *putti,* supporting a steel urn encircled by acanthus-clad candlearms and centred by a cornucopia issuing a fluted central bobeche, raised on an orb above a tripartite architectural base covered in an arabesque carpet, the underside of the bobeches stamped *'77'*
37½ in. (95 cm.) high (2)

£20,000-30,000

US$25,000-37,000
€23,000-33,000





■540

A PAIR OF FRENCH 'JAPONISME' PATINATED BRONZE-MOUNTED AND COLD-PAINTED CRYSTAL GLASS VASES

ATTRIBUTED TO COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1880

Each rectangular vase decorated with a phoenix above a crashing wave, on a pierced fretwork base
14 in. (35 cm.) high (2)

£5,000-8,000

US$6,100-9,800
€5,600-8,900

■*541

A BOHEMIAN GILT-METAL AND OVERLAY PAINTED BLUE-GLASS VASE

CIRCA 1890

The tapering vase with gilt scalloped edge and painted with a yellow bird among cherry blossom branches ensconced
among gilt and patinated-metal branches entwined with grape leaves, a butterfly, and a bird, above a similarly decorated glass dish, raised on tripartite branch-form feet
34½ in. (87.5 cm.) high; 17½ in. (44.5 cm.) diameter

£3,000-5,000

US$3,700-6,100
€3,400-5,600

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■*542

A FRENCH 'JAPONISME' GILT, SILVERED, AND PATINATED-BRONZE AND ONYX GUERIDON
POSSIBLY DESIGNED BY EUGÈNE CORNU AND EXECUTED BY G. VIOT & CIE., PARIS, CIRCA 1860

The square revolving top with a pierced canted surround, above a *faux-bambou* openwork stem entwined with flowered-liana and centred with an Asiatic bird, on a circular onyx socle and square base with a pierced lappet apron mounted with songbirds, on four outswept scroll feet, the underside of the top inscribed in white ink *'X1981.249'*
36½ in. (93 cm.) high; 19½ in. (49.5 cm.) square

£15,000-25,000 US$19,000-31,000
€17,000-28,000

The present gueridon epitomises the French 'Japonisme' style fashionable during the second half of the 19th century. The style was popularised by the colonisation of East Asia, the export of Japanese works of art to the West during the Meiji period and Japanese displays at the Great Exhibitions. The stylistic vocabulary interprets Japanese motifs such as the geometric fretwork, exotic peacock, bamboo framework and flowered-liana.
The combination of gilt and silvered bronze gives an iridescent finish in imitation of Japanese mixed-metal objects known as *mokume*.
Similar designs incorporating this central peacock mount are repeated throughout the sculptor Eugène Cornu's oeuvre. Cornu, who owned marble quarries in Algeria, partnered with the bronzier G. Viot & Cie, and together the firm created luxurious objects and furniture made from marble mounted in enamel and bronze, as well as vases and fountains in marble. They found great success at the 1867 *Exposition Universelle* in Paris, winning the *médaille d'or*.
Two variations of this whimsical gueridon similarly attributed to Cornu and Viot are presently known; one supported by a peacock, as in the present lot, and the other by a crane. Several peacock-form tables have sold including two at Christie's; 23 September 2010, lots 75 (£34,850) and 76 (£32,450).





■*543

A PAIR OF FRENCH 'CHINOISERIE' GILT AND PATINATED-BRONZE MOUNTED CARVED BAMBOO LAMPS

CIRCA 1890

The body of each lamp carved in both *haut* and *bas relief* depicting a wooded lanscape with cranes among pine trees with a panelled scene to one side with variant scenes of figures within a waterscape, flanked by dragon mask mounts suspending fixed handles and raised on a pierced ormolu base supporting four lion-head feet, fitted for electricity
37 in. (94 cm.) high, including fitments (2)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

■544

A NAPOLEON III 'CHINOISERIE' STAINED OAK BENCH

CIRCA 1860

The pierced back composed of two circular medallions supported by carved flowering lotus and flanked by vertical supports with *lingzhi* motifs, with a leather upholstered hinged seat with brass handle enclosing a storage chamber and raised on a rectangular base decorated with flames and centred by an arched niche holding a green-painted dragon with glass eyes, each side partially stained red and with carrying handles
37⅜ in. (95 cm.) high; 47½ in. (120.5 cm.) wide; 16½ in. (42 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900



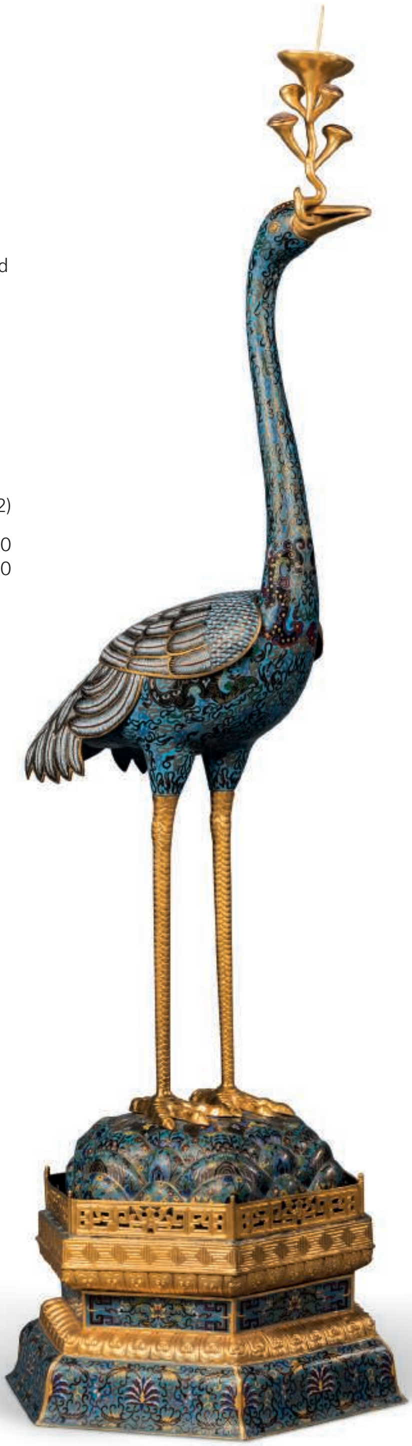
■*545

A PAIR OF CHINESE GILT-BRONZE AND CLOISONNE ENAMEL 'CRANE'-FORM CENSERS

LATE 19TH/EARLY 20TH CENTURY

Each crane with turquoise-ground body decorated with a dense pattern of scrolls and dragons, with gilt-highlighted wings and grasping in its beak a removeable mushroom-form pricket stand, standing on a colorful, grassy and rockwork mound interspersed with blooming flowers and pierced gallery fence, raised on a waisted, hexagonal base decorated around the sides with lotus scroll and gilt key and cloud cast bands
80¾ in. (205 cm.) high; 21¼ in. (54 cm.) diameter
(2)

£40,000-60,000 US$49,000-73,000
€45,000-67,000





A pair of similar cranes, of somewhat smaller size (72 in.), is illustrated in *Colorful, Elegant, and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, 28 December 2007 - 8 May 2008, Suzhou Museum, pp. 70-71, where they are dated Qianlong period. They, also, grasp *lingzhi*-form candlesticks in their beaks, and have similar wing and tail feathers, but the covers are missing. Pairs of similar, large, crane-form incense burners can be seen in photographs illustrated by Wang-go Weng and Yang Boda in *The Palace Museum: Peking, Treasures of the Forbidden City*, New York, 1982; one pair grasping *lingzhi*-form candlesticks in their beaks in the Palace of Heavenly Purity, p. 25, the other pair shown flanking the throne in the Hall of Great Harmony, pp. 44-45, where the authors note that the various *cloisonné* censers, including the pair of cranes, "emitted fragrant smoke that spiraled upward to envelop the Son of Heaven in ethereal haze". A very similar pair of cranes of the same size sold Christie's, London, 24 May 2018, lot 615 (£187,500).



■546

TWO LARGE MEISSEN PORCELAIN MODELS OF PARROTS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, BOTH INCISED A43A, VARIOUS PRESSNUMMERN

Each modelled perched on a tree-stump with cherries in its left claw, one with a yellow breast, the other with a green breast
16½ in. (42 cm.) high (2)

£7,000-10,000 US$8,800-12,000
€8,000-11,000



■547

A PAIR OF FRENCH 'CHINOISERIE' ORMOLU-MOUNTED PORCELAIN VASES

LATE 19TH CENTURY

Each with pierced cast rim above a porcelain body finely painted in polychrome with figures seated in a forest with dreamscape floating above their heads, raised on a square table-form base
18½ in. (46.5 cm.) high (2)

£5,000-8,000 US$6,300-10,000
€5,700-9,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■548

A PAIR OF LARGE CHINESE CLOISONNE VASES, ON STANDS

LATE 19TH/EARLY 20TH CENTURY

Of ovoid form with narrow necks decorated with scrolling chrysanthemum on a turquoise ground, on later stained oak stands
25½ in. (65 cm.) high, the vases
7 in. (18 cm.) high, the stands (2)

£12,000-18,000 US$15,000-22,000
€14,000-20,000



■*549

A PAIR OF FRENCH ORMOLU-MOUNTED SAMSON PORCELAIN VASES AND COVERS

LATE 19TH/EARLY 20TH CENTURY

The ovi-form vases with polychrome enamel decoration depicting scenes of various flora and fauna and with a central panel illustrating a domestic scene, each mounted with scrolling acanthus handles and raised on four-feet issuing bulrushes and seaweed; the underside of the feet variously stamped *'F'*, the underside of the vase with *'S'*, the covers restored

18¾ in. (47.5 cm.) high; 14½ in. (37 cm.) wide (2)

£2,000-3,000 US$2,500-3,700

€2,300-3,300

■550

A CHARLES X AUBUSSON CARPET

FRANCE, CIRCA 1830

Scattered repairs, some surface marks, a repaired fireplace cut within one side border

18ft. x 15ft.3in. (551cm. x 468cm.)

£5,000-7,000 US$6,300-8,700

€5,700-7,900



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■551

A PAIR OF FRENCH ORMOLU-MOUNTED BLUE-GROUND PORCELAIN VASE LAMPS

THE PORCELAIN PROBABLY SAMSON, LATE 19TH CENTURY

Each vase of baluster form with a speckled blue ground decorated with gilt floral motifs and white cartouches with *chinoiserie* landscapes and flower gardens, with fixed spreading cover with gilt rim and surmounted with a flame finial, raised on an alternating fluted and gadrooned circular base
30 in. (76 m.) high, including fitment (2)

£4,000-6,000 US$5,000-7,500
€4,600-6,800



PROPERTY OF A GENTLEMAN

■~552

A NAPOLEON III ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AMARANTH AND JAPANESE LACQUER MEUBLE A HAUTEUR D'APPUI

BY MONBRO AÎNÉ, PARIS, CIRCA 1860

The rectangular white marble top above a frieze with egg-and-dart moulded edge over a cupboard door decorated with figures and pagodas within a landscape, the reverse painted with flowers against a red ground, the angles headed by a male and female herm running to a floral-wrapped entrelac volute, above a plinth base with foliate paterae, stamped to the reverse '*EOM*' and twice '*MONBRO AINÉ*'
65 in. (165 cm.) high; 49 in. (124.5 cm.) wide; 18¾ in. (47.5 cm.) deep

£6,000-8,000 US$7,500-10,000
€6,800-9,000



■*553

A PAIR OF LARGE FRENCH GILT AND PATINATED-BRONZE FIGURAL FIVE-LIGHT CANDELABRA
20TH CENTURY

Each in the form of a pair of *putti* supporting an urn-form stem issuing foliate candelarms with frosted-glass flame-form shades, fitted for electricity
61½ in. (165 cm.) high; 27¼ in. (69 cm.) wide; 24½ in. (61 cm.) deep (2)

£20,000-30,000 US$25,000-37,000
€23,000-33,000

PROVENANCE:
Property from a Private Collection; Christie's, London, 18 September 2014, lot 318 (£40,000).



■*554

A SET OF THREE GILT AND PATINATED-BRONZE AND MARBLE GUERIDONS
20TH CENTURY

Each with *brèche* marble top above a berried laurel band, over a support comprised of three *putti* supporting cornucopia, on a square base with corresponding marble foot
30 ½ in. (77 cm.) high; 26 ¼ in. (66.5 cm.) diameter (3)

£10,000-15,000 US$13,000-18,000
€12,000-17,000

PROVENANCE:
Property from a Private Parisian Collection; Christie's, London, 30 September 2015, lot 103 (£18,750).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■*555

A FRENCH ORMOLU-MOUNTED RED LACQUER BUREAU-PLAT

AFTER THE MODEL BY CHARLES CRESSENT, THE MOUNTS BY HENRI PICARD, PARIS, LATE 19TH CENTURY

The serpentine-sided rectangular top inset with gilt-tooled brown leather writing-surface with shell-cast mounts to the corners, above a shaped frieze with three drawers to the front and opposing false drawers, decorated with red and gilt lacquer *chinoiserie* village scenes, the cabriole legs headed with two variant '*espagnolette*' *chutes*, with C-scroll and *rocaille* cast lion's-paw feet, the reverse of one mount signed '*HPR*'
30¾ in. (78 cm.) high; 64 in. (162 cm.); 32¼ in. (82 cm.) deep

£12,000-18,000

US$15,000-22,000
€14,000-20,000



■556

A FRENCH ORMOLU-MOUTNED MAHOGANY DINING SUITE
OF EMPIRE STYLE, LATE 19TH/EARLY 20TH CENTURY

Comprising a buffet-vitrine, a sideboard, a dining table with four extensions, two armchairs, and ten matched side chairs; the buffet-vitrine with arched crest above two glazed doors flanked by two cabinet doors enclosing three adjustable shelves and raised by four sphinx supports above *verde antico* marble tops, four freize drawers, and two further cabinet doors enclosing an adjustable shelf sided by winged lion monopedia, the conforming sideboard with arched crest above mirrored back with identical cabinet base, the dining table with a rectangular top and rounded corners above a frieze mounted with *putto* carrying floral garlands and anthemion bands on a concave-sided square base, the two arm and four of the side chairs with a rectangular crest to the seat back centred by a diamond with female maks above a padded back and seat covered in woven black and red diamond upholstery, the arm chairs with brass-banded arms terminating in rosettes above Classical female head arm supports above tapering legs, the remaining six side chairs with a rosette centred back rail and the front legs terminating in lion paw feet, all chairs probably associated
The buffet-vitrine: 111 in. (282 cm.) high; 64 in. (162.5 cm.) wide; 22 in. (56 cm.) deep
The sideboard: 64 in. (162.5 cm) high; 57¼ in. (145.5 cm.) wide; 18¼ in. (46.5 cm.) deep
The dining table: 30.5 in. (77 cm.) high; 60 in. (129 cm.) wide; 47 in. (119 cm.) long, closed; 129 in. (327 cm.) long, fully extended
The side chairs: 37 in. (94 cm.) high; 18 in. (46 cm.) wide; 16½ in. (42 cm.) deep
The arms chairs: 38¼ in. (97 cm.) high; 24 in. (61.5 cm.) wide; 20 in. (51 cm.) deep (15)

£30,000-40,000

US$37,000-49,000
€34,000-44,000







■557

A SET OF FOUR LARGE FRENCH ORMOLU TEN-LIGHT WALL-APPLIQUES

OF LOUIS XV STYLE, LATE 19TH CENTURY

Each with a *rocaille* shaped backplate cast with floral garlands issuing scrolling leaf-clad candlearms terminating in berried flower drip pans and *bobèches,* the lower central arm supporting a perched winged dragon, fitted for electricity
28½ in. (72.5 cm.) high, excluding fitments; 32 in. (81 cm.) wide; 19¾ in. (50 cm.) deep (4)

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROPERTY OF A GENTLEMAN

■558

A SET OF SIX FRENCH GILTWOOD CHAIRS

OF LOUIS XV STYLE, LATE 19TH CENTURY

Comprising a pair of fauteuils and four chaises; each carved in high relief with scrolling acanthus, the top rail centred to the top with a cartouche flanked by flowering vines above a seat and back covered in red and cream silk, raised on four cabriole legs
43 in. (109 cm.) high; 27½ in. (70 cm.) wide; 23¾ in. (60.5 cm.) deep, the fauteuils
41½ in. (105.5 cm.) high; 23¼ in. (59 cm.) wide; 52 in. (20½ in.) deep, the chaises (6)

£8,000-12,000 US$9,800-15,000
€8,900-13,000



■~559

A FRENCH ORMOLU-MOUNTED KINGWOOD AND PARQUETRY BOMBE COMMODE

AFTER THE MODEL BY CHARLES CRESSENT, LATE 19TH CENTURY

The serpentine *brèche d'Alep* marble top above two drawers mounted *sans travers* with two young figures resting upon oak tree branches flanking a flaming urn, with birds perched among the leaves enclosing handles, the concave front corners each enclosing a *putto* supporting a dove within an oval frame above a tree trunk extending down the front legs and issuing further intertwining branches to each side, the reverse of the lock plate stamped '*V.F./ PARIS*' with crossed keys and stamped '*27*'
36¾ in. (93.5 cm.) high; 60 in. (153.5 cm.) wide; 24¼ in. (62 cm.) deep

£10,000-15,000

US$13,000-18,000
€12,000-17,000

Although not stamped, the original model for the present commode is almost certainly the work of the *maître ébéniste* Charles Cressent (d. 1768) and dates from the 1730s. Formerly in the collection of the Dukes of Hamilton, the commode was sold at the Christie's Hamilton Palace sale (lot 1806) in 1882 for 6,427 pounds 10s and is now at Waddesdon Manor.



The 18th century model attributed to Cressent. *The Hamilton Palace collection: illustrated priced catalogue*, p. 230





■560

A FRENCH ORMOLU FIRESCREEN

OF LOUIS XVI STYLE, LATE 19TH CENTURY

The top centred by an urn finial flanked by scrolling ribbons, above a scrolling ribbon frieze, embellished with foliate accents, enclosing a large central heart-shaped panel upholstered in green velvet, on four scrolling feet
41¾ in. (106 cm.) high; 26½ in. (67.3 cm.) wide

£5,000-8,000 US$6,100-9,800
€5,600-8,900

■*561

A FRENCH GILT AND PATINATED-BRONZE JARDINIERE-ON-STAND

BY HENRY DASSON, PARIS, DATED 1880

The spirally-gadrooned *jardinière* with scrolling acanthus rim and three acanthus handles, affixed to a pierced tripartite stand issuing blooming foliage and mounted with shells, the tapering cabriole legs joined by a cloud-bourne *putto*, signed and dated *'H. Dasson 1880'*
42¼ in. (107.5 cm.) high, overall; 14 in. (35.5 cm.) diameter

£8,000-12,000 US$9,900-15,000
€9,000-13,000







■~562

A FRENCH ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD MARQUETRY CONSOLE

BY EMMANUEL ZWIENER, PARIS, CIRCA 1890

The *brèche violette* marble top above a serpentine-shaped freize with *encadrements* enclosing *bois de bout* floral marquetry, centred by a pierced *rocaille* cartouche, the serpentine legs headed by acanthus clasps issuing *espganolettes* and joined by a short stretcher surmounted by a shell and foliate cresting which is marked *'ZN'* to the underside
40 in. (102 cm.) high; 49¼ in. (125 cm.) wide; 15¾ in. (40 cm.) deep

£40,000-45,000 US$50,000-56,000
€46,000-51,000

Combining the cabinetmaking excellence of Emmanuel Zwiener with the inspirational designs and sculptural brilliance of Léon Messagé, this highly expressive console celebrates the Neo-rococo style championed by the *ébéniste* at the height of the Belle Epoque.
Zwiener's Paris-based *atelier* executed elegant pieces of furniture replicating royal models from the *Garde-Meuble National* of France, most notably the celebrated *bureau de Roi* by Jean-Henri Riesener and Jean-François Oeben. His own creations varied a dynamic interpretation of the French Rococo style, Zwiener's furniture is, as seen here, often inlaid with the finest marquetry and ambitiously-modeled ormolu mounts.

The 1889 *Exposition Universelle* witnessed the zenith of Zwiener's career as he was awarded the coveted *medaille d'or* for his undulating *vernis Martin*-decorated *serre-bijoux*, which subsequently entered the collection of Empress Maria Feodorovna at Gatchina prior to its sale at Christie's, London, 17 March 2011, lot 409 (£623,650). His frequent collaborator, Léon Messagé, was equally lauded for the design and application of the ormolu mounts, which celebrated the asymmetry of *rocaille* popularized in the 1720s by the great eighteenth-century Parisian designer J.-A. Meissonnier.



A design for a very similar console by Leon Messagé in his publication *Cahier des Dessins et Croquis Style Louis XV*, 1890

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■~563

A FRENCH ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD PARQUETRY AND VERNIS MARTIN MEUBLE D'APPUI
BY EMMANUEL ZWIENER, PARIS, CIRCA 1880

The breakfront *fleur de pecher* marble top above an acanthus frieze flanked by female herm figures to the corners, above a central cupboard door inset with a *vernis Martin* scene of Bacchanalian maidens, and enclosing three shelves lined in blue velvet, above an apron centred by a Bacchic mask, raised on four lion paw sabots, stamped beneath the marble top '*E. ZWIENER*'
46¼ in. (117.5 cm.) high; 52 in. (132 cm.) wide; 18½ in. (47 cm.) deep

£20,000-30,000 US$25,000-37,000
€23,000-33,000

This model of *meuble à hauteur d'appui* by Zwiener is illustrated in C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, 2018, p. 563. Another, attributed to Zwiener, sold Sotheby's, New York, 20 April 2007, lot 208 ($66,000).

■~564

A FRENCH ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD MARQUETRY AND VERNIS MARTIN MEUBLE D'APPUI
BY FRANÇOIS LINKE, PARIS, INDEX NO. 431, CIRCA 1900

The spreading central pediment and flanking sides with *breche violette* marble tops, above a frieze centred to the front with a *rocaille cartouche*, above a ribbon-tied stepped border and cupboard door depicting a courting couple enclosing two adjustable shelves lined in blue velvet, flanked by two-panels with scrolling floral bouquets marquetry with similar decoration to the sides, on cabriole legs terminating in acanthus-clad sabots, signed to the top right corner mount *'F. Linke'*, the key stamped *'431'*
54½ in. (138.5 cm) high; 62¼ in. (158 cm.) wide; 17 in. (43.3 cm.) deep

£20,000-30,000 US$25,000-37,000
€23,000-33,000

This rare model '*Bahut Louis XV*', Index Number 431, is first recorded to have been made in the 1890s with marquetry sides like the present example but that the accompanying photograph shows a variant with glazed side doors (courtesy Christopher Payne/Linke archive).





PROPERTY FROM A PRIVATE PARISIAN FAMILY (LOTS 563-565)

■~565

A FRENCH TULIPWOO, KINGWOOD AND MARQUERTY VITRINE
BY FRANÇOIS LINKE AND FÉDÉRIC SCHMIT, PARIS, CIRCA 1900

The serpentine *brèche violette* marble top above a door opening to a mirrored interior fitted with two adjustable shaped glass shelves, the *bombé* lower portion set with an ormolu scrolling seaweed and acanthus frame enclosing a *bois de Bout* floral marquetry panel, with conforming sides, on cabriole legs hipped to the angles with foliate clasps running to scroll sabots, the top right side clasp signed '*F. Linke*', the lockplate stamped '*SCHMIT/22 RUE DE CHARONNE / PARIS*'
63⅞ in. (162 cm.) high; 33¼ in. (84.5 cm.) wide; 16 in. (40.5 cm.) deep

£12,000-18,000 US$15,000-22,000
€14,000-20,000

From 1890 the celebrated firm of Frédéric Schmit atelier developed a close working relationship with great *ébéniste* François Linke. It has been speculated that Schmit supplied two tea table carcases for Linke in 1902 and confirmed that Linke supplied several writing-table carcases to Schmit between 1892 and 1904 (see C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, 2018, p. 508). This can explain the appearance of the signatures of both makers on the present lot. The Schmit firm continued to exhibit at the *Expositions* and *Salons* until its closure in the second quarter 20th century.



PROPERTY OF A DUTCH NOBLE FAMILY

■566

A PAIR OF FRENCH GILT AND PATINATED-BRONZE AND RED MARBLE FOUR-LIGHT CANDELABRA, ON PEDESTALS
OF LOUIS XVI STYLE, CIRCA 1860

Each modelled as a putti beside a deer's head and stag's head, respectively, holding a spear issuing four reeded and twisted branches terminating in circular drip-pans and nozzles above a circular *rouge griotte* base with an oak-leaf garland and on a square plinth, supported on assocaited mahogany and parcel-gilt columns each with a paper label to the underside printed '*N.C. HOOGTEIJLING- DEN HAAF/ BEHANGERIJ/ VERHUIZINGEN/ BERGPLAATS VOOR INBOEDELS*' inscribed in pencil '*R. de Wyberslich [?]/ de/ Weerdesleijn [?]*'
34 in. (86.3 cm.) high; 13 in. (33 cm.) wide; 11 in. (28 cm.) deep (2)

£10,000-12,000 US$13,000-15,000
€12,000-13,000

PROVENANCE:
Princess Charlotte de la Trémoille et de Thouars (d. 1879), married Baron Franciscus Johannes de Wijkerslooth (d. 1864), and by descent.



■567

HENRI WEIGÈLE (FRENCH, 1858–1927)

Diana

signed '*H. Weigele*', on a *fior di pesco* spreading square socle and *brèche violette* pedestal
marble
34 in. (86.5 cm.) high, the bust
81¾ in. (207.5 cm.) high, overall
This marble *circa* 1900. (2)

£18,000-22,000 US$23,000-27,000
€21,000-25,000

Born in the town of Schlierbach in the Haut Rhin region near the Swiss border in 1858, Henri Weigèle studied in Paris under Jules Franchesi and developed a considerable reputation working in bronze and marble, producing figurative works of allegorical and classical subjects. Weigèle went on to exhibit at the Paris Salon, receiving various medals in 1893, 1907 and 1909. In 1902 he became a member of the *Salon des Artistes Français*. It is his classical subjects that were highly sought after, and his *Athenian Woman* is in the collection of the Walker Art Gallery, Liverpool. He was also a renowned sculptor in bronze, the Musée d'Orsay in Paris having his *Alfred Chauchard* -founder of the *Grands Magasins du Louvre* - executed in 1910 (inv. no. ChM232).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*568

A PAIR OF LARGE ITALIAN MARBLE VASES

CIRCA 1900

Each of campana form with a flared lip, the body decorated with fruiting foliate swags with alternating eagles and paterae above a gadrooned hip and fluted socle on a square foot
40 in. (102 cm.) high; 30 in. (76 cm.) diameter (2)

£15,000-25,000

US$19,000-31,000
€17,000-28,000



■*569

A LARGE ITALIAN MARBLE BENCH

CIRCA 1900

The rectangular back carved in low relief with a mountainous forest landscape populated with deer and birds, flanked to each side with a winged eagle squawing to a seated hound below, his back inset in an architectural base with an elongated tail morphing into scrolling acanthus
43 in. (109 cm.) high; 79 in (200.5 cm.) wide; 28 in. (71 cm.) deep

£12,000-18,000

US$15,000-22,000
€14,000-20,000





■*570

AN ITALIAN WHITE MARBLE CONSOLE TABLE

THIRD QUARTER 19TH CENTURY

The bowed-front marble top carved in low relief with a coat of arms flanked with mirrored griffins amongst scrolling acanthus, the sloped edges decorated with over-lapping leaves above two winged herm figure supports terminating in upturned scrolls headed by male masks and sided by fruited garlands
41½ in. (105.5 cm.) high; 66 in. (167.5 cm.) wide; 19 in. (48.5 cm.) deep

£5,000-8,000 US$6,200-9,800
€5,600-8,900

■*571

A PAIR OF ITALIAN MARBLE LIONS

LATE 19TH/EARLY 20TH CENTURY

Each recumbant lion on a later rectangular composite stone plinth
17 in. (43 cm.) high; 29¼ in. (74.5 cm.) wide; 10½ in. (17 cm.) deep, the lions
10 in. (26 cm.) high; 30 in. (76 cm.) wide; 10½ in. (27 cm.) deep, the plinths (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600





■*572

A PAIR OF LARGE ITALIAN MARBLE URNS

CIRCA 1900

Each of campana form with a flared still-leaf carved lip, the body decorated with ribbon-tied vine swags above laurel-wreathed masks to front and back and a anthemion-carved gadrooned hip on fluted socle and square foot
40¾ in. (103.5 cm.) high; 30 in. (76 cm.) diameter (2)

£20,000-30,000 US$25,000-37,000
€23,000-33,000



■*573

AN ITALIAN MARBLE JARDINIERE

LATE 19TH CENTURY

Of rectangular out-shape fronted by a relief-carved procession of Bacchic *putti*, the sides carved with shields of a standing lion and three-star band, raised on two crouching lion supports

31 in. (79 cm.) high, overall; 63 in. (160 cm.) wide; 15 in. (38 cm.) deep

£5,000-8,000

US$6,100-9,800
€5,600-8,900



■*574

ANTONIO FRILLI (ITALIAN, FL. LATE 19TH CENTURY), AFTER BERTEL THORVALDSEN (DANISH, 1770-1844)

Venus with apple

signed '*GALLERIA A. FRILLI/ FIRENZE ITALY*'
marble
63¼ in. (161 cm.) high
The model conceived *circa* 1813-1816.
This marble *circa* 1900.

£10,000-15,000

US$13,000-19,000
€12,000-17,000

■*575

ANTONIO FRILLI (ITALIAN, FL. LATE 19TH CENTURY), AFTER THE ANTIQUE

Venus de Medici

signed '*A. FRILLI/ FIRENZE*', on a circular stand
marble
62½ in. (159 cm.) high
71½ in. (181.5 cm.) high, overall
This marble *circa* 1900.

£10,000-15,000

US$13,000-18,000
€12,000-17,000



■*576

A FRENCH GILT-LEAD AND RED MARBLE WALL FOUNTAIN
LATE 19TH CENTURY

Surmounted by a dolphin-bourne *putto* amidst bullrush on a *rocaille* base above a shell-shaped *rouge de rance* marble basin raised on a volute-carved spreading pedestal
82¼ in. (209 cm.) high; 51 in. (130 cm.) wide; 22½ in. (57 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000

Serving as wine-coolers from which servants could retrieve bottles, this model of fountain enjoyed lasting popularity from the late 17th Century and throughout the 18th century. As Philippe Marnet, Paris agent to the Court of Parma, noted in 1768: "Placed in the salon or salle à manger, the importance of these rooms was such that one tries to provide the richest decorations possible." Amongst the earliest documented fountains in gilt-lead was that supplied by Jean-Baptiste Tubi after designs by Charles Lebrun in 1672 for the *Théatre d'eau* at Versailles. In 1750 the *Théatre d'eau* was destroyed and the sculptures were dispersed. Tubi's fountain is now in the National Gallery of Art, Washington (F. Souchal, *French Sculptors of the 17th and 18th Centuries*, London, 1987, p. 337, fig. 28).
A fountain of this basic inspiration is illustrated in the 18th Century engraving by Decameron de Boccace, which was designed by Cochin, Gravelot and Eisen and published between 1757-61, although the lead group depicts two putti wrestling with a dolphin. A model after this design was sold from the collection of Karl Lagerfeld, Christie's Monaco, 29 April 2000, lot 330 (FFr.2,457,500; $342,000).





The Argentine executive and philanthropist Ms. María Amalia Lacroze de Fortablat

■*577

A PAIR OF ITALIAN POLYCHROME MARBLE OVER-LIFESIZE BUSTS, ON PEDESTALS
SECOND HALF 19TH CENTURY

Modelled as pendant figures, each with a white headdress inset with variant marble and alabaster stripes and with hoop earrings suspending lapis beads, the male figure wearing a *portasanta* marble fez and dressed in a white marble collar and green *breccia* tunic mounted with red and yellow marble cabochons, the female figure with a feather in her turban, the top of her head covered with a cap decorated with a crescent moon and star, her torso secured with a red marble belt and carved in imitation of fur; both figures raised on 'S'-scroll sided socles above spreading hexagonal *bardiglio Capella* marble pedestals veneered with red alabaster panels and carved with *breccia corallina* and *giallo* marble drapery, respectively
The male bust: 31 in. (79 cm.) high, and with pedestal: 78 in. (198 cm.) high, overall
The female bust: 30¼ in. (77 cm.) high, and with pedestal: 77¼ in. (196 cm.) high, overall (4)

£80,000-120,000 US$100,000-150,000
€91,000-140,000

PROVENANCE:
María Amalia Lacroze de Fortabat (1921–2012) at her apartment on Avenida Del Libertador, Buenos Aires, Argentina.

These magnificent statuary busts of monumental scale are exemplary of the Lombardo–Veneto school of orientalist sculpture popularised from the 17th century. The art and architecture of Venice, Europe's maritime gateway to Turkey, the Levant and North Africa for more than a millennium, is imbued with an dazzling array of influences. Venetian sculptors were inspired by the merchants and different peoples, and the luxuriant and colourful materials and commodities traded – silks, spices, marbles and precious stones – to create arresting figural sculpture in multicoloured marbles and alabasters. The present examples can be distinguished by their scale, vibrant colours, clothes, jewellery and, especially, mounted as they are atop columns swathed in drapery.

Enchanted by the heady mix of Venice, visiting Grand Tourists disseminated throughout Europe these exotic depictions which demonstrated both their owner's wealth and taste, but also the reach of their cultured and extensive travels. Decorative busts of this type were prized in the collection of Cardinal Richelieu as early as 1643 and constituted important decorative elements of the residences of 18th and 19th century connoisseurs. By the second half of the 19th century they became *de rigueur* decoration for the great interiors of the Gilded Age. A pair of Venetian marble busts in the collection of Baron Mayer Amschel de Rothschild at Mentmore Towers are illustrated in a watercolour of the Grand Hall by H. Brewer in 1863. In the Wallace Collection there are busts stated to be Italian, 17th/18th century of an African King with plumed headdress and bust of an African man and Woman in marble and jasper (J.G. Mann, Wallace Collection Catalogues, Sculpture, London, 1931, plate 4 & 5, S17 & S19). A pair of closely related busts dating to the 19th century, facially identical and presumably from the same workshop, but without the pedestals which accompany the present pair, sold Christie's, Paris, 19 June 2018, lot 120 (122,500€).



A comparable pair of busts in the Petit Palais, Paris (inv. PPS3000 and PPS3001)





■578

A FRENCH ORMOLU MANTLE CLOCK

BY MAISON MARQUIS, PARIS, THIRD QUARTER 19TH CENTURY

Of architectural form, the berried finial above central white enamel dial signed *'MSON MARQUIS/ LANGUREAU & CIE/ PARIS'* flanked to each side with lion head masks supporting ring handles in their jaws, raised on a outswept breakfront base hung with berried laurel garland over a pierced acanthus apron and raised on tapering acanthus leaf and gadrooned feet, the twin barrel movement with strike-on-bell and stamped *'MARQUIS/ PARIS', '421', '11'*, and *'MEDAILLE D'OR/PARIS/1827'*
24¼ in. (61.5 cm.) high; 20¼ in. (51.5 cm.) wide; 10 in. (27 cm.) deep

£4,000-6,000 US$5,000-7,500
€4,600-6,800

The *fondeur* Maison Marquis was elected to the guild of the *Rénion des fabricants de bronzes de la ville de Paris* in 1844. It is known that in 1839 they began a partnership with the reputable *fondeur* Chaumont, who served as secretary for the guild in the year of 1832. The collaboration lasted five years before Chaumont's retirement. From their address of 25, rue Chapon, the Maison produced highly accomplished bronze cases and mountings for clocks, lighting and other *objets d'art*. As evidenced by the present lot, they also worked in partnership with the horologist Languereau, who is recorded in 1860 on the Rue St-Louis-au-Marais, Paris.



■579

A PAIR OF FRENCH ORMOLU-MOUNTED GREEN MARBLE VASES AND COVERS

THIRD QUATER 19TH CENTURY

Each gadrooned and waisted *cipollino verde* marble body surmounted with spreading cover topped with a pomegranite finial above acanthus-leaf rim and flanked by bullrush handles terminating in shells, on a concave-cornered square base
24¼ in. (61.5 cm.) high; 12½ in. (30.5 cm.) wide (2)

£8,000-12,000 US$9,800-15,000
€8,900-13,000





PROPERTY OF A GENTLEMAN

■*580

A PAIR OF LARGE FRENCH ORMOLU AND GLASS THREE-LIGHT WALL-APPLIQUES

CIRCA 1880

Each modelled as a suspended lion pelt centred by a trophy with the attributes of love and war, respectively, and issuing glass rays above a lion mask supporting three spirally-fluted candle arms terminating in torch flame shades, fitted for electricity

43 in. (109 cm.) high; 17 in. (43 cm.) wide (2)

£8,000-12,000

US$9,900-15,000

€9,000-13,000



PROPERTY OF A GENTLEMAN

■581

A FRENCH ORMOLU EIGHT-LIGHT CHANDELIER
IN THE MANNER OF ANDRE CHARLES BOULLE, SECOND HALF 19TH CENTURY

The volute baluster-shaped central shaft surmounted by an acanthus clad finial and a domed acanthus and reeded base, framed by four scolling supports cast with shells and oak leaves, headed with mask terminals and palmettes, the rosette cast body issuing scrolling arms from alternating male and female masks, cast with acanthus and floral garlands terminating in cylindrical nozzels and circular gadrooned drip pans, above a pine-cone bosse
25 in. (63.5 cm.) high; 28 in. (71 cm.) wide

£8,000-12,000 US$9,800-15,000
€8,900-13,000

■582

A FRENCH ORMOLU MANTLE CLOCK
BY FERDINAND BARBEDIENNE, PARIS, LAST QUARTER 19TH CENTURY

Surmounted by a festooned vase above a circular dial signed '*F.BARBEDIENNE / A PARIS*', the twin-barrel movement with strike on bell and stamped '*CH.BOYE',* on volute supports and a shaped base with tapering toupie feet
22¾ in. (58 cm.) high; 20 in. (51 cm.) wide; 8¼ in. (21 cm.) deep

£2,000-3,000 US$2,500-3,700
€2,300-3,400





■583

A PAIR OF NAPOLEON III ORMOLU AND MARBLE NINE-LIGHT CANDELABRA
MID-19TH CENTURY

Each modelled with 'S'-scrolled branches above a baluster stem and spreading foot encasing a *fleur de pêcher* marble body
32½ in. (82.5 cm.) high (2)

£4,000-6,000 US$5,000-7,400
€4,500-6,700





■*584

A PAIR OF LARGE FRENCH ORMOLU WALL MIRRORS

CIRCA 1880

Each of canted rectangular form set with mirrored border divided by acanthus clasps and encirling a central bevelled plate, the cresting centred with Bacchic mask, the base centrerd by a cartouche flanked by 'C' scrolls, the reverse to each mask stamped *'248/ RG/ 4838'* and *'248/ RG/ 4839'*, respectively

68¾ in. (174.5 cm.) high; 29½ in. (75 cm.) wide (2)

£20,000-30,000

US$25,000-37,000

€23,000-33,000

■585

A FRENCH ORMOLU CUT AND MOULDED-GLASS EIGHTEEN LIGHT CHANDELIER

CIRCA 1890

The sunflower corona suspending faceted cut-glass beaded chains hung with pendant drops above a spirally fluted baluster central stem encircled by a pierced frieze mounted with flowers beneath faceted glass spearheads, issuing three upturned candles arms with Greek key moulded drip pans, hung overall with further beaded garlands and pendants, with an orb bosse, fitted for electricity, some losses and replacements
41 in. (104 cm.) high; 31½ in. (80 cm.) diameter

£4,000-6,000 US$4,900-7,300
€4,500-6,700





■586

IN THE MANNER OF AUGUSTIN PAJOU, FRENCH SCHOOL (LATE 19TH CENTURY)

Venus and Cupid

unsigned
terracotta
66½ in. (169 cm.) high; 27½ in. (70 cm/) wide; 20½ in. (52 cm.) deep

£5,000-8,000 US$6,100-9,800
€5,600-8,900

This lifesize terracotta is a late 19th century rendition in the manner of Augustin Pajou's statue *Venus Receiving an Apple from the Hands of Cupid* (see J. D. Draper & G. Scherf, *Augustin Pajou Royal Sculptor 1730-1809*, New York, 1997, p. 167, Fig. 102).

■587

A LARGE PAIR OF NAPOLEON III IMARI PORCELAIN, ORMOLU AND GILTWOOD ELEVEN-LIGHT TORCHERES

THIRD QUARTER 19TH CENTURY

Each surmounted by eleven foliate branches terminating with a corona drip-pan and cylindrical nozzle, flanked by *lys*, above a waisted slender neck headed by a floral rim, the bulbous body flanked to each side by a ram's head, supported by an acanthus and foliate stem, raised by three *putti* holding each-other's hand, on a stepped spreading tripartite base with acanthus frieze, fitted for electricity
95 in. (241 cm.) high (2)

£25,000-35,000 US$31,000-43,000
€28,000-39,000

PROVENANCE:
Anonymous sale; Christie's, London, 22 March 2001, lot 275.





■588

VINCENT DESIRE FAURE DE BROUSSÉ (FRENCH, 1876-1908[?])

Une damoiselle florentine du XVIè siècle (A sixteenth-century Florentine maiden)

signed and dated '*FAURE de BROUSSE 1876*', on a square ormolu base hung with baldachines
bronze, patinated
26¼ in. (66.5 cm.) high, the bust
32 in. (81 cm.) high, overall

£5,000-8,000 US$6,300-10,000
€5,700-9,000

This bronze may be described as a pendant to Faure de Broussé *Patricienne florentine du XVIè siècle*, first exhibited at the 1876 Paris Salon (no. 3271). The model for the present bronze bust was shown the following year, followed by the same model in marble at the 1878 salon (no. 4245). Singled out for the Faure de Broussé's attention to detail and historical accuracy, 'Dame' et 'Damoiselle', as the busts were referred, acheived great acclaim. As one art critic exclaimed : "[*les bustes sont] très remarquées... par leur touche si fine, leur exactitude si parfaite dans la vérité historique... les coiffer, les vêtir! Dans les moindre détail, le savant artiste se montre un fervent adepte de la vérité archéologique*" ('Souvenirs de l'Exposition', *L'Univers illustré*, 23 November 1878, p. 752).



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■•589

A SPANISH 'ZULOAGA WARE' GILT AND PATINATED-BRONZE CYLINDRICAL LIDDED BOX

BY M. ALVAREZ, TOLEDO, SPAIN, 19TH CENTURY

On four short cusped feet rising through a slightly waisted body with four rounded bosses to flaring rim, the slightly inset rim with a stepped domed lid with rounded knop, decorated with bands of geometry, pseudo-calligraphic cartouches and swirling arabesques, the bosses with fine stellar motifs, the interior of the lid with an old inventory number in red *'Sp. 958'*, the underside signed '*M. ALVAREZ/ TOLEDO'* and with a partially erased inventory number on white ground '*EX 95*'
6¼ in. (16cm.) high; 4 in. (10 cm.) diameter

£4,000-6,000 US$4,900-7,300
€4,500-6,700

PROVENANCE:
Anonymous sale; Christie's, London, 9 October 2014, lot 200.

THE PROPERTY OF A GENTLEMAN

■*590

AN AUSTRIAN ORMOLU AND ENAMEL-MOUNTED EBONY AND EBONISED BUREAU CABINET-ON-STAND

VIENNA, CIRCA 1870

The balustrade over two doors set with painted enamel panels depicting mythological scenes and opening to a fitted interior set with three drawers mounted with further painted panels, above a drop-front desk with tooled black leather writing surface and two drawers flanking a central pigeon hole, over a frieze drawer, the border panel to the left side of the fall front signed *'FB',* raised on four legs joined by a stretcher centred by a patinated-bronze seated *putto*

71½ in. (182 cm.) high; 42 in. (107 cm.) wide; 27½ in. (70 cm.) deep

£25,000-40,000

US$32,000-50,000
€29,000-45,000

Two similar cabinets have recently appeared at auction: the first from the collection of Maria Felix sold Christie's, New York, 17-18 July 2007, lot 401 ($132,000) and the second sold Christie's, New York, 18-19 April 2012, lot 428 ($98,500). A third is illustrated in C. Payne, *19th Century European Furniture*, Woodbridge, 1981, p. 142.





Detail



591



592



593

■591

ALBERT-ERNEST CARRIER-BELLEUSE (FRENCH, 1824-1887)

Bust emblematic of summer

signed *'A. CARRIER'*, on a white mable socle and an ormolu base
marble
17½ in. (43.5 cm.) high, the bust
23 in. (58.5 cm.) high, overall

£5,000-8,000 US$6,300-10,000
€5,700-9,000

592

A VICTORIAN GILT, SILVER, AND ROSE GOLD ELECTROPLATED EISEL CLOCK

BY ELKINGTON & CO., BIRMINGHAM, LAST QUARTER 19TH CENTURY

Of rectangular outshape with rounded corners centred by a pierced and engraved clock dial beneath a low relief profile of Shakespeare being crowned by *putti* and flanked by trophies representing music and theatre above two seated Classical maidens emblematic the arts, the velvet matte set with rosettes to the corners, the reverse with a gilt-metal standing support
20 in. (51 cm.) high; 15½ in. (39 cm.) wide, including frame

£4,000-6,000 US$5,000-7,500
€4,600-6,800

593

A MEISSEN PORCELAIN STAG-TUREEN AND COVER

SECOND HALF OF THE 19TH CENTURY, BLUE CROSSED SWORDS MARK WITH ONE INCISED LINE, INCISED E50 AND PRESSNUMMER 94

Modelled as a recumbent stag and moulded with branches
14½ in. (36.8 cm.) long

£3,000-5,000 US$3,700-6,100
€3,400-5,600





594

A LARGE MINTON MAJOLICA CENTREPIECE, 'FLOWER BEARERS'

CIRCA 1875

Modelled as an upturned scallop shell supported on the backs of a pair of mermaids

24½ in. (62.4 cm.) high, 39 in. (99 cm.) wide

£12,000-18,000 US$15,000-22,000
€14,000-20,000

This design was chosen by Minton to represent their majolica at several important exhibitions in the late 19th century, including South Kensington (1871), Vienna (1873), Philadelphia (1876) and at the Imperial Institute in London in 1894. The model was more commonly produced as a smaller version, and was rarely produced in such a large size as the present example. Another of the same dimensions was sold at Christie's, New York, 28-29 March 2017, lot 453.



■595

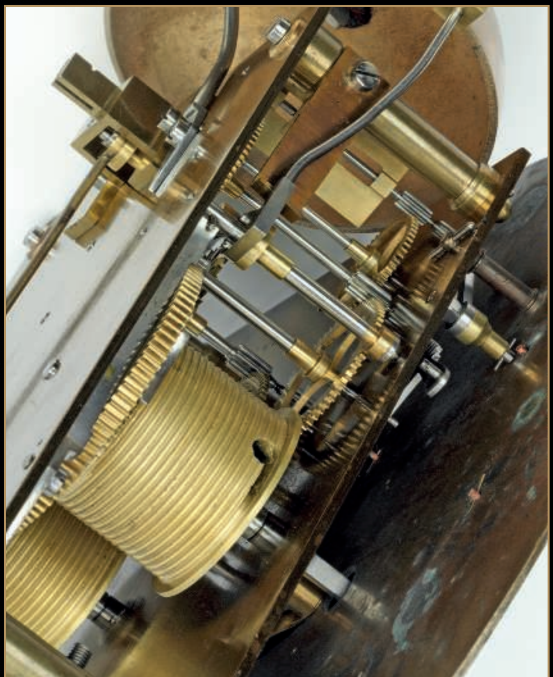
A FRENCH ORMOLU-MOUNTED MAHOGANY LONGCASE CLOCK

BY MAISON MILLET, PARIS, LAST QUARTER 19TH CENTURY

The drum-shaped upper section surmounted by serpent and scythe encircling a sphere and oak branch, with a scallop shell and foliate-cast encircling a white enamel dial signed *'Millet/ AParis'*, the sides each with a grille of pierced foliate design, the waisted middle section headed by a foliate-cast scrolled bracket to each corner, supporting a foliate festoon above a ribbon-tied floral musical trophy within a foliate-cast fluted surround, on rectangular base with panelled sides hung with foliate swags on scroll feet
110 in. (279.5 cm.) high; 33 in. (84 cm.) wide; 24¼ in. (61.5 cm.) deep

£70,000-100,000 US$88,000-120,000
€80,000-110,000

The Maison Millet, established by Blaise Millet in 1857, was first located at 11, rue Jacques-Coeur, Paris, then moved to 23, Boulevard Beaumarchais in 1902. Specialising in *'meubles et bronzes d'art, genre ancien et moderne'*, mainly copies of French 18th century models, Maison Millet was awarded many medals such as the 1889 *Exposition Universelle* Gold Medal, a *Grand prix* in 1900 and three *Diplômes d'Honneur*. In 1902, Millet was authorised by the curator of the Palais de Versailles to replicate Queen Marie-Antoinette's celebrated *'Grand cabinet bijoux'*. An auction of their stock was held in 1906 and the firm eventually ceased trading in 1918.



The movement (detail)





596



597

PROPERTY OF A GENTLEMAN

■596

A PAIR OF FRENCH ORMOLU-MOUNTED EGYPTIAN PORPHYRY VASES

CIRCA 1880

Each vase of baluster form, flanked by bifricating acanthus leaf handles terminating in fruiting grape leaves, above a cast berried laurel waist and *entrelac*-mounted base above a stepped square plinth with a beaded border
22¼ in. (56.5 cm.) high; 10¾ in. (27.5 cm.) wide; 9½ in. (24.2 cm.) deep (2)

£8,000-12,000 US$9,800-15,000
€8,900-13,000

The model for the present pair of vases is almost certainly a derivation of an eighteenth-century *girandole.* An ormolu-mounted alabaster model of nearly identical form, surmounted with seven flowering candlearms and dated 1780, is in the collection of Petit Trianon, Châteaux de Versailles (inv. no. GML11058).

■597

A PAIR OF NAPOLEON III ORMOLU-MOUNTED SEVRES PATE-SUR-PATE PORCELAIN VASES

CIRCA 1870, SIGNED J.GELY

The bodies decorated with spring blossom, a stork and insects, with satyr mask handles, on four scroll legs and a shaped square base
18⅞ in. (48 cm.) high (2)

£15,000-25,000 US$19,000-31,000
€17,000-28,000

The sculptor-modeller and decorator Léopold-Jules-Joseph Gély joined the Sèvres manufactory in 1851 at the age of 31. The sculptor Marc Louis Solon was very complimentary of Gély saying: '...Gifted with an extraordinary skill of hand, he could chisel the porcelain paste with a surety and neatness of touch usually reserved to the treatment of precious metals'.

■598

A FRENCH ORMOLU AND BEADED-GLASS TWELVE-LIGHT CHANDELIER

LATE 19TH CENTURY

The sunburst corona over a baluster stem supporting a pierced trellis-work crown above a baldachin hung with oak garlands and suspending graduated faceted beads above a pierced diamond-cut tier issuing six pairs of scrolling acanthus-clad candlearms from female masks, over a bulbous double-tiered base further hung with faceted beads, with acorn boss, fitted for electricity
76¼ in. (193.7 cm.) high, including fitment; 50 in. (127 cm.) diameter

£25,000-35,000 US$31,000-43,000
€28,000-39,000

599 No Lot





PROPERTY OF A GENTLEMAN

■600

ANDREA MALFATTI (ITALIAN, 1832–1917)

Venus and Cupid

signed *'A. Malfatti Milano'*, on a large octagonal pedestal
marble
61¾ in. (157 cm.) high
90½ in. (230 cm.) high, overall (2)

£100,000-150,000 US$130,000-190,000
€120,000-170,000

LITERATURE:

A. Panzetta, *Dizionario degli scultori Italiani dell'ottocento e del primo novecento,* 1994, v. 1, p. 174.

Born in the small North Italian city of Trento, the artist became recognized for his work rebuilding the fountain of Neptune for his hometown, as well as the statues of *San Pietro Canisio* and *San Filippo Neri* for the Basilica di Santa Maria Maggiore, Rome. However, the highly skilled Malfatti primarily sculpted genre and funerary works, which appealed to an international audience. In addition to exhibiting at the Paris Salons of 1882 and 1888, Malfatti sculpted the tomb a Mme. Josephine Faniel Verazzi, dedicated in 1879, which depicts a young child saying an eternal farewell to its mother and which may still be seen today at Père-Lachaise cemetery, Paris (44th division).

The present work deftly illustrates how Malfatti's refined skills lent themselves to the tender subject of funerary moments. Here Venus evokes a sense of calm and melancholy, her downcast eyes suggestive of a mind lost in thought. Yet perhaps most striking is the dexterity of the carving, the undercut uneven curls of hair, the intricacies of the folded and dimpled skin, providing an exuberance to the cold marble which appear to almost bring the subject to life.





■601

JEAN-BAPTISTE (*DIT* AUGUSTE) CLESINGER (FRENCH, 1814-1883)

Hélène

signed *'J. CLESINGER.'* and inscribed *'F. BARBEDIENNE. FONDEUR.'*
bronze, mid-brown patina and gilt
34½ in. (85 cm.) high
Conceived *circa* 1864.
This bronze *circa* 1880.

£4,000-6,000 US$5,000-7,500
€4,600-6,800

The original marble model of *Hélène* was first exhibited at the 1864 Paris Salon and is conserved in the collection of Kedleston Hall, Derby.

■*602

A FRENCH ORMOLU-MOUNTED BOIS SATINE AND MAHOGANY BIBLIOTHEQUE

BY HENRY DASSON, PARIS, DATED 1882

The serpentine shaped *brèche d'Alep* marble top above a pair of half-glazed and quarter-veneered panelled doors, enclosing four shelves, the front centred by a female mask issuing a foliate trail, the sides quarter veneered, the front angles headed by *rocaille* cast clasps running to scrolled legs with acanthus *sabots*, the shaped apron centred by a mount of a nymph flanked by *putti*, stamped '*1882 / HENRY DASSON*' to the reverse
15½ in. (151 cm.) high; 66½ in. (169 cm.) wide; 18 in. (46 cm.) deep

£7,000-10,000 US$8,800-12,000
€8,000-11,000

PROVENANCE:
Anonymous sale; Christie's, London, 14 March 2013, lot 156 (£25,000).



■603

A PAIR OF ORMOLU-MOUNTED SÈVRES-STYLE PORCELAIN COBALT-BLUE GROUND VASES AND COVERS

CIRCA 1900, BLUE CROSSED ARROWS BETWEEN C AND D, SIGNED L. BERTREN

Each of baluster form, painted in the manner of Boucher with figures collecting nature's bounty, within raised gilt-paste *rocaille* surrounds, the reverse with a landscape, on a concave-cornered square base
44½ in. (113 cm.) high (2)

£4,000-6,000 US$5,000-7,400
€4,500-6,700



■604

A FRENCH ORMOLU-MOUNTED MAHOGANY BIBLIOTHEQUE

BY FRANÇOIS LINKE, PARIS, INDEX NO. 1131, CIRCA 1900

Of breakfront form, the spreading pediment with ribbon-tied laurel surround above a guilloche scrolled frieze, the two *grille* doors divided by a quarter-veneered central pilaster with secret door and flanked to each side by a further pilaster with a door, each with beaded frame and headed by a laurel-wreathed female mask, the interior fitted with four adjustable shelves, on a stepped plinth, the lockplate stamped '*CT LINKE / SERRURERIE / PARIS'* and numbered *'1131'*
62½ in. (159 cm.) high; 87½ in. (221.5 cm.) wide; 16½ in. (72 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000

This Louis XVI style bookcase made by François Linke as Index Number 1131 is a variation of Index Number 1184 which had a instead a rococo inspired case and is photographed in the Linke Archive. With reference to the exceptional quality of the workmanship, it took 858 hours of cabinetmakers' time and 292 hours to fit the ormolu mounts (see C. Payne. *François Linke, 1855-1946 - The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 444, pl. 524-5).



■*605

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY CONSOLE TABLES

IN THE MANNER OF ADAM WEISWEILLER, LAST QUARTER 19TH CENTURY

Each with concave-sided top later veneered with *lapis lazuli*, above a scrolling acanthus frieze centred by a ribbon-tied mask of a Classical maiden, supported on a mirrored back panel and two caryatid front legs, joined by a galleried platform

34⅝ in. (88 cm.) high; 45¾ (116 cm.) wide; 14 in. (35.5 cm.) deep (2)

£15,000-25,000 US$19,000-31,000
€17,000-28,000







606

■~*606

A FRENCH ORMOLU-MOUNTED TULIPWOOD AND AMARANTH VITRINE CABINET

ATTRIBUTED TO GROHÉ FRÈRES, PARIS, THIRD QUARTER 19TH CENTURY

The veneered breakfront top above three glazed cupboard doors enclosing three glass shelves and mirrored back, on *toupie* feet, the lockplate stamped '*THEAU/ SERRURIERE/ PARIS*'
65 in. (165 cm.) high; 60¾ in. (154.5 cm.) wide; 21¾ in. (155 cm.) deep

£10,000-15,000 US$13,000-18,000
€12,000-17,000

■~*607

A FRENCH ORMOLU-MOUNTED TULIPWOOD, AMARANTH, AND MAHOGANY BIBLIOTHEQUE

BY GROHÉ FRÈRES, PARIS, THIRD QUARTER 19TH CENTURY

The veneered breakfront top above three glazed doors enclosing three adjustable shelves and quarter-veneered panelled sides, on *toupie* feet, twice stamped '*GROHE/ PARIS*' to the reverse, the lockplate stamped '*THEAU/ SERRURIER/ PARIS*'
63¼ in. (160.5 cm.) high; 62½ in. (159 cm.) wide; 18 in. (46 cm.) deep

£10,000-15,000 US$13,000-18,000
€12,000-17,000



607



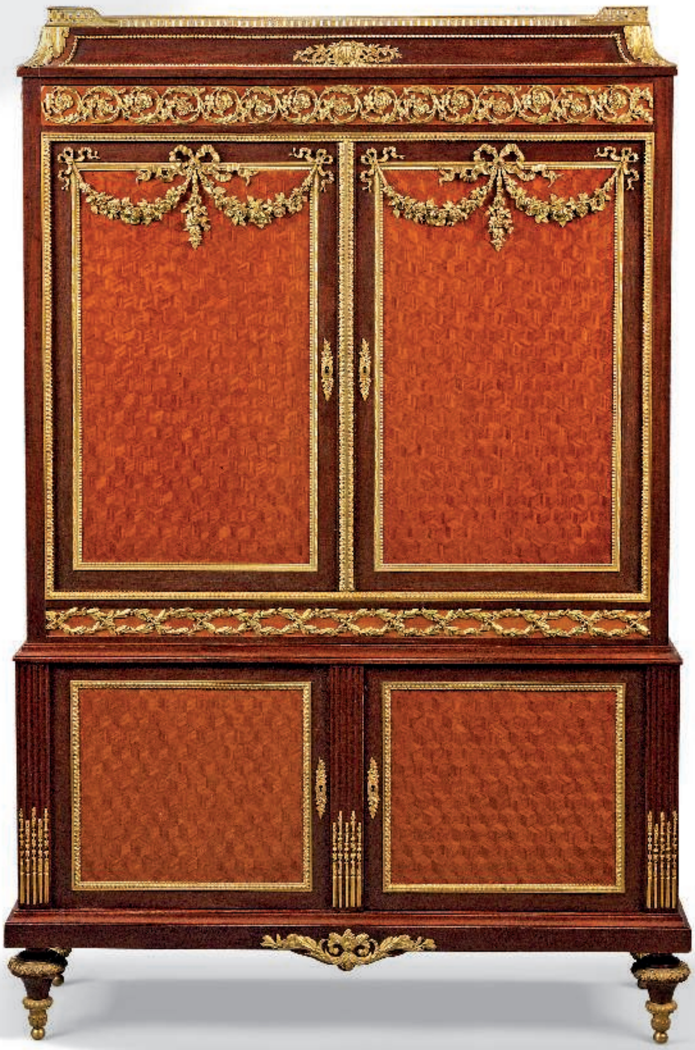
■*608

A FRENCH ORMOLU-MOUNTED MAHOGANY WRITING TABLE

IN THE MANNER OF JEAN-HENRI RIESENER, LATE 19TH CENTURY

The rectangular top with gilt-tooled tan leather writing surface above a frieze drawer mounted with an Apollo mask flanked by sphinx, on fluted tapering legs
29½ in. (75 cm.) high; 37¼ in. (95 cm.) wide; 23¾ in. (60 cm.) deep

£3,000-5,000 US$3,700-6,100
€3,400-5,600



■*609

A FRENCH ORMOLU-MOUNTED MAHOGANY, AMARANTH, AND BOIS SATINE PARQUETRY CABINET

BY VICTOR RAULIN, PARIS, LATE 19TH CENUTRY

The rectangular top with three-quarter gallery above a spreading pediment and sprung drawer, with two cube parquetry panelled cupboard doors hung with foliate swags enclosing a divided interior with adjustable shelves, the base with a corresponding pair of cupboard doors and raised on *toupie* feet, with brass plaquette to the interior signed *'VTOR RAULIN/ 226 Bd St Germain'* and stamped to the back '*RAULIN*'
66 in. (168 cm.) high; 42¼ in. (107.5 cm.) wide; 15 in. (38 cm.) deep

£12,000-18,000 US$15,000-22,000
€14,000-20,000

■*610

A FRENCH ORMOLU GUERIDON

IN THE MANNER OF ADAM WEISWEILER, LATE 19TH CENTURY

The later *lapis lazuli* veneered top inset within a beaded and stiff-leaf cast surround above a pierced Vitruvian scroll frieze on basket bearing caryatid supports joined by a loop stretcher centred by a statue of two tussling *putti* signed *'Aug. Moreau'*, variously stamped *'EB 1755'*
28 in. (71 cm.) high; 23¾ in. (60.5 cm.) square

£12,000-18,000

US$15,000-22,000
€14,000-20,000







■611

A ST. LOUIS 'THISTLE' PATTERN CLEAR AND COLOURED CUT-GLASS PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARKS TO SOME PIECES

Each piece decorated with a gilt-scroll and flowerhead border, comprising; two water-jugs, twenty-six champagne-flutes, twelve dark-blue tall wine-glasses, two light-blue tall wine-glasses, two dark-green tall wine-glasses, two light-green tall wine-glasses, two red tall wine-glasses, two pink tall wine-glasses, eleven red wine-glasses, twelve smaller wine-glasses, twenty-six liqueur-glasses, fourteen rinsers and fourteen stands
The pitchers 9¾ in. (25 cm.) high

£4,000-6,000 US$4,900-7,300
€4,500-6,700

■612

A SET OF TWENTY-FIVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' SMALL CIRCULAR DISHES

20TH CENTURY, TRIPLE WAVE MARKS AND PRINTED FACTORY MARKS, VARIOUS PAINTERS' MARKS AND IMPRESSED NUMERALS

Each piece painted with a botanical specimen, labelled in black script to the reverse
5⅝ in. (14.2 cm.) diameter (25)

£4,000-6,000 US$4,900-7,300
€4,500-6,700



■613

A HEREND PORCELAIN 'ROTHSCHILD BIRDS' PATTERN PART TABLE-SERVICE

20TH CENTURY, BLUE PRINTED AND PAINTED FACTORY MARKS, VARIOUS INCISED AND IMPRESSED MARKS

Printed and painted with birds and insects, comprising: A shaped circular two-handled soup-tureen and cover, three shaped cicular two-handled vegetable-tureens and covers of various forms, three oval serving-platters in three sizes, a shaped square serving-dish, one large circular serving-plate, one large circular serving-bowl, a shallow serving-bowl, three small salad-bowls, a ladle, a large circular tray, a shaped circular stand, two shaped oval dishes, two smaller, two double-lipped two-handled sauce-boats, a two-handled sauce-tureen and cover, twenty-four dinner-plates with shallow wells, three further flat dinner-plates, twelve soup-plates, twelve starter-plates, a preserve-pot and cover on fixed stand, a small leaf-shaped dish, a butter-dish and cover on fixed stand, ten egg-cups, a water-jug, a large teapot and cover, a hot-milk-jug and cover, a milk-jug, a sugar-bowl and cover, twelve teacups and twelve saucers, eight coffee-cups and eight saucers and six cake-plates

The soup-tureen - 12¾ in. (32 cm.) wide

£7,000-12,000

US$8,600-15,000
€7,800-13,000



■*614

A PAIR OF FRENCH 'JAPONISME' ORMOLU AND ENAMELLED CERAMIC TRAYS

CIRCA 1870

Each diamond-shaped tray with ormolu border edged with cloud motifs and flanked to each side with lingzhi-form handles decorated with bamboo and cherry blossoms, one tray finely enamelled with a tit bird among lotus and flowering brush against a yellow-ground lakeside landscape, the other centred by a scene of figures dining beside a lake framed within a gilt cartouche and surrounded by pachworrk scenes of further waterscapes and floral motifs against a cream ground

1½ in. (4 cm.) high; 18¾ in. (47 cm.) wide; 13 in. (33 cm.) deep (2)

£5,000-8,000 US$6,200-9,800
€5,600-8,900

■*615

TWO PAIRS OF FRENCH 'JAPONISME' PATINATED-BRONZE CANDLESTICKS

BY FERDINAND BARBEDIENNE, BASED ON A DESIGN BY EDOUARD LIEVRE, CIRCA 1880

Each of bulbous form, the nozzle with pierced scrolling lotus design above a drip-pan with a similarly pierced cloud motif, raised on a flaring support encircled by a bearded dragon, on tripartite *tête d'éléphant* feet, signed *'F. BARBEDIENNE'*, the underside to one pair inscribed in black ink *'39639/ gv...'*, one of which is stamped *'R.R.'*, the other pair inscribed *'41395/ gvs...rl [?]/ 260'*

11 in. (28 cm.) high (4)

£5,000-8,000 US$6,200-9,800
€5,600-8,900

A pair of twin-light candelabra of this model sold Christie's, New York, 18 November 2014, lot 47 for the extraordinary price of $52,500.





■616

A PAIR OF LARGE JAPANESE CLOISONNE ENAMEL VASES

MEIJI PERIOD (1868-1912)

Each of baluster form with a navy-blue ground and finely decorated with flowering lotus, peony, and wisteria among leafy branches with perched doves

57¾ in. (146.5) high (2)

£25,000-35,000

US$32,000-44,000

€29,000-40,000



■*617

A PAIR OF FRENCH 'ARABESQUE' SILVERED BRONZE LAMPS

CIRCA 1880

Each of baluster form, decorated overall with interlaced scrolling motifs above a square base cornered with cabochon-mounted columns on *toupie* feet, the underside of the feet stamped with various numbers and the letter '*U*', fitted for electricity
24 in. (61 cm.) high; 11½ in. (29 cm.) wide; 8½ in. (21.5 cm.) deep (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■*618

A LARGE J. & L. LOBMEYR TWO-HANDLED ENAMELED 'PERSIAN STYLE' AMBER GLASS VASE

CIRCA 1878, WHITE ENAMELED MONOGRAM MARK, DESIGNED BY GEORG REHLÄNDER

Richly enameled and gilt allover with stylized flowers and foliage
17 ¼ in. (43.7 cm.) high

£12,000-18,000 US$16,000-23,000
€14,000-21,000

PROVENANCE:

Anonymous sale; Christie's, New York, 16 April 2015, lot 173.

The present form is likely the largest in Lobmeyr's 'Persian Series' and its design is very similar to drawings by Rehländer in the Museum für Angewandte Kunst in Vienna. Rehländer is known for creating Orientalist interiors for his wealthy Viennese clientele, as well as his monumental architecture. For a further discussion and a nearly identical vase, see The Corning Museum of Glass, accession no. 2009.3.10; also see Sotheby's, London, 18 April 2007, lot 223; and Christie's, New York, 26 November 2013, lot 220.



■619

TWO MEISSEN PORCELAIN NODDING PAGODA FIGURES

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, ONE WITH PRESSNUMMERN 95 AND INCISED 2884

Modelled as a male and female each seated with their legs crossed, their heads, hands and tongues articulated

13 in. (33 cm.) high approximately, the taller (2)

£20,000-30,000 US$25,000-37,000
€23,000-33,000





■*620

A PAIR OF FRENCH 'JAPONISME' ORMOLU AND ENAMEL SIX-LIGHT CANDELABRA

CIRCA 1880

Each trellised candlearm surmounted with cloud motifs and issuing dragon heads suspended from an octagonal tapering capital cast with dragons, supported by a baluster steam with cream enamel ground with corresponding trellis motif and patchwork scenes of flora and fauna, mounted with a dragon chasing a flaming pearl, on four *tête d'éléphant* feet above a square base on four further cloud-form feet, drilled for electricity
28½ in. (72.5 cm.) high; 13 in. (33 cm.) wide; 9½ in. (24 cm.) deep (2)

£7,000-10,000 US$8,700-12,000
€7,900-11,000

■*621

A PAIR OF LARGE CHINESE GILT-BRONZE AND CLOISONNE ENAMEL BUDDHIST LIONS

CIRCA 1900

Each decorated with polychrome archaistic dragon scrolls against a turquoise-blue ground, one with a paw placed protectively on its cub, the other on a brocade ball, each seated on a plinth with diaper-pattern cloth set diagonally above a rectangular base on red-stained pine stands
30¼ in. (77 cm.) high; 16 in. (40.5 cm.) wide; 25½ in. (65 cm.) deep, the lions
35½ in. (90 cm.) high, overall (2)

£6,000-8,000 US$7,400-9,800
€6,700-8,900

Foo dogs, also known as Imperial guardian lions or *Shishi,* are traditionally thought to protect a building from harmful spirits and people that might be a treat. A similar pair of cloisonné example of the same date sold Christie's, London, 14 November 2018, lot 641 (£45,000).



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*622

A PAIR OF LARGE CHINESE GILT-METAL MOUNTED CLOISONNE ENAMEL CENSORS AND COVERS

CIRCA 1900

Each of baluster form with a turquoise ground and decorated with stylized foliate motifs, the removable cover mounted with a *foo* dog finial, the ribbed body flanked by pierced scrolling handles and raised on three lion monopedia legs, the rim cast with Qianlong six-character mark, on an ebonized carved hardwood base

44½ in. (113 cm.) high, the censor and cover; 56 in. (142 cm.) high, overall; 26¼ in. (66.5 cm.) diameter (2)

£8,000-12,000

US$9,800-15,000
€8,900-13,000



623

TWO MEISSEN PORCELAIN MODELS OF PARROTS
20TH CENTURY, BLUE CROSSED SWORDS MARKS, ONE INCISED 77026, VARIOUS PRESSNUMMERN

The first perched on a tree-stump with a cherry in its beak, the second with a sugar-lump in its claw and with a snail, a beetle and a caterpillar applied to the base
The first - 12¼ in. (31.2 cm.) high
The second - 11¼ in. (28.5 cm.) high (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

■624

A FRENCH ORMOLU-MOUNTED JAPANESE CLOISONNE ENAMEL JARDINIERE
THE ORMOLU LATE 19TH/EARLY 20TH CENTURY, THE ENAMEL MEIJI PERIOD (1868-1912)

Of oval baluster form, the piered rim decoratated with scrolls and *lingzhi*, mounted to each side with snarling dragon handles, the body decorated with birds and blooming flowers against a blue ground, above a piered apron on six feet modelled as scrolling tongues issuing from mythical beast masks, the underside marked *'9990'*
15½ in. (39.5 cm.) high; 20½ in. (52 cm.) wide

£8,000-12,000 US$9,800-15,000
€8,900-13,000





■*625

A PAIR OF CLOISONNÉ ENAMEL SHEEP

20TH CENTURY

Each with a black head turned to the side and decorated with a pattern of stylized birds, the plinth decorated to the top with floral motifs mimicking a carpet interrupted with an Arabic inscription to the front edge within a panel, raised on a scrolling-edged rectangular base

41 in. (104 cm.) high; 34½ in. (87.5 cm.) wide; 22½ in. (57 cm.) deep (2)

£15,000-25,000 US$19,000-31,000
€17,000-28,000

Massive *cloisonné* enamel figures of animals standing on plinths are seen as early as the Qianlong period, such as the figure of an elephant supporting a vase on its back (170 cm. high) in the Qing Court Collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, pp. 142-43, pl. 137. However, unlike the scroll decoration on the body of the elephant, the maker of this pair of sheep attempted a more realistic depiction, using tightly scrolled gilt wires to imitate the curly coat of the animal. Pairs of *cloisonné* enamel sheep, also with Arabic inscriptions, of sizes comparable to that of the present figures were sold at Christie's New York, 18 September 2014, lot 649 and 16 September 2016, lot 1262





■*626

AN ITALIAN ORMOLU AND PIETRE DURE MOUNTED EBONY AND EBONIZED CASKET

BY CESARE PELLI, FLORENCE, CIRCA 1850

The parquetry-veneered ground mounted overall with fruiting floral bouquets comprising specimen hardstones including agate, lapis lazuli and *giallo* within framed cartouches, the stepped lid enclosing a silk-lined interior, the engraved gilt edge of the lock plate signed '*CESARE PELLI. FIRENZE*', raised on bun feet
9½ in. (24 cm.) high; 19 in. (48.2 cm.) wide; 14 in. (35.5 cm.)

£6,000-8,000

US$7,400-9,800
€6,700-8,900







PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER

627

A PAIR OF NORTH EUROPEAN GILT AND PATINATED BRONZE TWIN-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

Each surmounted with a phoenix emerging from a flame above two scrolling foliate and floral branches upon shaped stems cast with winged female herm figures, raised on a tripartite seated chimera base, fitted for electricity
30¼ in. (77 cm.) high; 27¼ in. (69 cm.) wide; 9½ in. (24 cm.) deep (2)

£4,000-6,000 US$4,900-7,300
€4,500-6,700

628

A BERLIN (K.P.M.) PORCELAIN RECTANGULAR PLAQUE OF THE RAPE OF THE DAUGHTERS OF LEUCIPPUS

LATE 19TH CENTURY, IMPRESSED SCEPTRE AND K.P.M. MARK, H, AND NUMERALS

Finely painted after *Rubens* with the twin warriors Castor and Pollux abducting Theocritus and Hyginus, in a giltwood and gesso frame
9½ in. (24 cm.) high, 6¼ in. (16 cm.) wide, excluding the frame

£3,000-5,000 US$3,700-6,100
€3,400-5,600

A related example painted with the same scene was sold in these Rooms, 6 June 2017, lot 321.



■629

A FRENCH ORMOLU-MOUNTED MALACHITE MATCHED DESK SET
LATE 19TH CENTURY

Comprising a pair of lamps, an *encrier*, and a small casket; the lamps of campana form with twin male mask handles on stepped square bases above paw feet, fitted for electricity, the *encrier* with two lidded cut-glass wells, a bell, and a pen tray above four scrolling *rocaille* feet, the rectangular casket with purple-velvet lined interior supported on four winged *putti* feet
The lamps: 21 in. (53.5 cm.) high, including fitments
Encrier: 8¾ in. (22 cm.) high; 11 in. (29 cm.) wide; 8¾ in. (22.5 cm.) deep
Casket: 3½ in. (9 cm.) high; 6¼ in. (16 cm.) wide; 5 in. (13 cm.) deep (4)

£2,000-3,000 US$2,500-3,700
€2,300-3,300



■~630

TWO FRENCH ORMOLU AND IVORY MODELS OF MEDIEVAL FEMALE FIGURES
LATE 19TH CENTURY

Comprising *'La Bonté'* by Adrien Étienne Gaudez (French, 1845-1902) , and '*La Lisieuse*' by Albert-Ernest Carrier-Belleuse (French, 1824-1887), each with the title and artist inscribed on a plaque to the base and raised on a circular alabaster base
La Bonté:11¼ in. (28.5 cm.) high, overall
La Lisieuse:10¾ in. (27.5 cm.) high, overall (2)

£2,000-3,000 US$2,500-3,700
€2,300-3,400



■631

A FRENCH ORMOLU-MOUNTED MALACHITE THREE-PIECE MATCHED CLOCK GARNITURE
MID-19TH CENTURY

Comprising a mantel clock and a pair of urns; the rectangular clock surmounted by a boy with a basket of grapes above a white enamel dial with Roman numerals, the twin barrel movement with strike-on-bell and stamped '*MEDAILLE D'ARGENT/ Vincente et Cie*' , set within a chamfered pedestal and raised on fluted spreading feet, the urns of campana form, each with twin male mask handles and decorated with acanthus on square spreading plinths issuing lion paw feet
15½ in. (39.5 cm.) high, the clock
14½ in. (37 cm.) high, the urns (3)

£2,500-4,000 US$3,100-4,900
€2,800-4,400



■*632

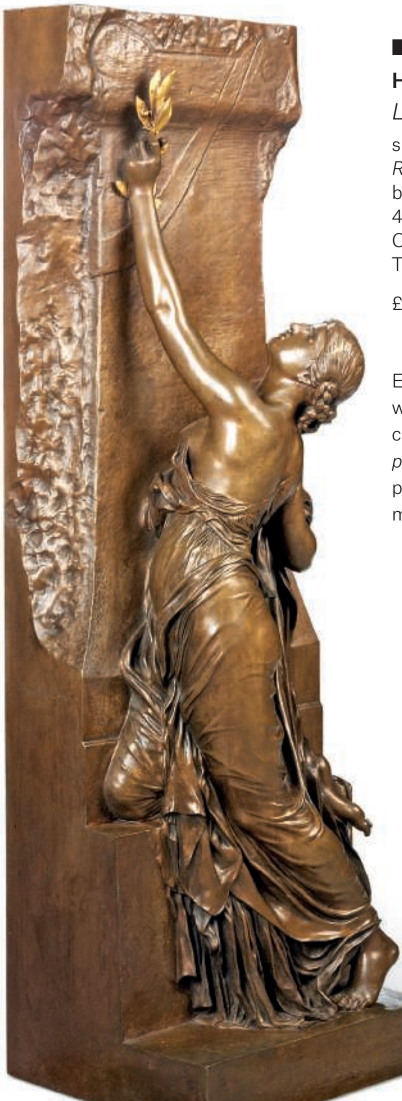
A PAIR FRENCH ORMOLU AND WHITE MARBLE FOUR-LIGHT CANDELABRA

BY BY EMMANUEL-ALFRED (*DIT* ALFRED II) BEURDELEY, PARIS, CIRCA 1880

Each ovi-form vase with spirally fluted neck and mounted to two side with a seated *putto* with biforcating fishtails and grasping in each hand a scrolling ram-horn candlearm flanking a female mask with oak branch crown, raised on circular base with four lion paw feet above a square plinth with acorn branch and ribbon trellis freize, signed '*BY*' to the underside of one vase
16½ in. (42 cm.) high; 9 in. (23 cm.) wide; 8 in. (20.5 cm.) deep (2)

£15,000-25,000

US$19,000-31,000
€17,000-28,000



■633

HENRI-MICHEL-ANTOINE CHAPU (FRENCH, 1833–1891)

La jeunesse (The youth)

signed *'Chapu'* and *'F. BARBEDIENNE. Fondeur/ PARIS'*, with *'A. COLLAS/ REDUCTION MECHANIQUE'* cachet
bronze, gilt and reddish-brown patina
46½ in. (118 cm.) high; 14¼ in. (36 cm.) wide; 12¼ in. (31 cm.) deep
Conceived *circa* 1877.
This bronze *circa* 1880-1900.

£7,000-10,000 US$8,600-12,000
€7,800-11,000

Exhibited posthumously at the 1900 Paris Exposition Universelle, *La jeunesse* was described by critics as "une des plus poetiques figures de la sculpture contemporaraine, le chef d'eouvre de Chapu" (*Paris exposition 1900 : guide pratique du visiteur de Paris et de l'exposition*, Paris, 1900, p. 52). A smaller plaster model and bronze reduction of this model are in the collection of the musée d'Orsay, Paris (inv. RF 1785 and ChB 211).



A nearly identical model by Charpentier at the 1867 Paris *Exposition Universelle*. (*Art Journal*, 1867, p. 82)



PROPERTY BELONGING TO THE LATE BETTY, LADY GRANTCHESTER

■634

A PAIR OF FRENCH 'GOUT-GREC' GILT AND PATINATED-BRONZE ATHENIENNES

ATTRIBUTED TO CHARPENTIER ET CIE, PARIS, CIRCA 1870

Each with a circular lappeted top supported by alternating herm figures and 'X'-frames, joined by a pierced anthemion-cast stretcher, raised on spreading fluted legs and terminating in hoof feet
39½ in. (100.5 cm.) high; 16 in. (40.5 cm.) diameter (2)

£5,000-8,000 US$6,200-9,800
€5,600-8,900

A nearly identical example modelled supporting a lamp was exhibited by Charpentier of Paris at the 1867 Paris *Exposition Universelle (Art Journal: The Illustrated Catalogue of the Universal Exhibition,* London, 1867, p. 82).



■635

JEAN ALEXANDRE JOSEPH FALGUIÈRE (FRENCH, 1831-1900)

Femme debout, style Renaissance (Standing woman, Renaissance style)

signed to the bronze base '*FALGUIERE*', with foundry inscription '*BARBEDIENNE. FONDEUR*' and serial number '*WB 96762*', on a purple-painted fluted wood pedestal
bronze, patinated
62½ in. (159 cm.) high, the figure
84 in. (213.5 cm.) high, overall
Conceived *circa* 1867.
The bronze *circa* 1880.

£10,000-15,000

US$13,000-19,000
€12,000-17,000

The original model of the present bronze was delivered by the artist to Ferdinand Barbedienne in 1867, and the two entered into a contract for the production rights. However it was not until 1876 that the Renaissance-revival figure was produced by the *fondeur.* Having previously contracted a very similar model by the artist Paul Dubois (1829-1905), Bardienne decided to pair the two, adapting them into *torchères*, and offering them in four different scaled versions. A successful model, the firm continued production of *Deux femmes debout, style Renaissance* until 1911 (see F. Rionnet, *Les Bronzes Barbedienne: L'oeuvre d'une dynastie de fondeurs,* Paris, 2016, p. 447). An example of the singular Falguière torchère is in the musée national du château de Compiègne.



PROPERTY OF A GENTLEMAN

■636

ARISTIDE PETRILLI (ITALIAN, 1868-1930)

Napoleon Bonaparte

signed and dated '*Prof A Petrilli / Firenze*' and with plaquette inscribed '*NAPOLEONE 10 / Prof A. Petrilli / FIRENZE*'
marble
43½ in. (110.5 cm.) high

£10,000-15,000

US$13,000-18,000
€12,000-17,000

A contemporary of Caradossi and Andreini, Petrilli is most often recognized as a virtuoso of the female form. While different in tone and subject, the present lot continues to illustrate the artist's talent for technically accomplished poses. Firm in his stance, his brow furrowed with his gaze off in the distance, Napoleon is persuasively presented as a general in command. Another example of Napoleon by Petrilli of the same size sold Christie's, London, 29 November 2016, lot 183 (£17,500).



■637

MARIUS-JEAN-ANTONIN MERCIE (FRENCH, 1845–1916)

Gloria Victis

signed *'A. MERCIE'*, with foundry inscription *'F. BARBEDIENNE, Fondeur. Paris.'* and A. Collas reduction cachet, the integral base inscibed *'GLORIA VICTIS';* on a *rouge griotte* rotating socle and an ormolu-mounted fluted mahogany pedestal
bronze, mid-brown patina and gilt
36½ in. (92.5 cm.), the bronze
80¾ in. (204 cm.), overall

£8,000-12,000 US$9,800-15,000
€8,900-13,000

One of the most successful French sculptors of his generation, Antonin Mercié studied at the *Ecole des Beaux-Arts* in Paris and at the *Académie de France* in Rome. As early as 1868 he was awarded the Prix de Rome which was soon to be followed by numerous outstanding achievements, such as the cross of the *Légion d'honneur* in 1872, the Medal of Honor at the 1874 Salon for the Gloria Victis sculpture group, and the Grand Prize at the 1878 *Exposition Beaux-Arts* and in 1913 he was made the president of the *Sociéte des Artistes Français*.

The *Gloria Victis* sculpture group was completed shortly following the Franco-Prussian war. Initially Mercié planned the group to consist of Fame and a victorious soldier but following France's surrender the soldier was replaced with a defeated soldier. Replicas of this classic composition were used on monuments to the dead of the Franco-Prussian War of 1870 in many French towns, including Niort, Deux-Sèvres, Agen, Lot et Garonne and Bordeaux.

■~638

A NAPOLEON III ORMOLU-MOUNTED EBONY, TULIPWOOD AND PARQUETRY CABINET SERRE-BIJOUX

BY MAISON GIROUX, PARIS, THE ENAMEL PLAQUES BY BERNARD-ALFRED MEYER (1832-1904), SÈVRES, DATE 1866

The spreading rectangular top centered by a shield mount flanked by arabesques against a checkerboard parquetry ground, enclosing a fitted interior with three compartments lined in pink satin and velvet with a parquetry border, the interior of the stepped top with an ormolu-framed rectangular mirror, the hinges engraved with scrolling acanthus, the lockplate signed '*M.son Ase Giroux et Comp.nie à Paris',* above a pair of cabinet doors each mounted with an enamel plaque depicting Classical maidens and signed with a monogram and dated *'AMEYR/ 1866'*, opening to reveal one faux drawer, an upholstered sliding tray, and three freize drawers, with a shaped apron and raised on baluster feet
44 in. (112 cm.) high; 39¾ in. (101 cm.) wide; 57 in. (22½ cm.) deep

£25,000-40,000 US$32,000-50,000
€29,000-45,000

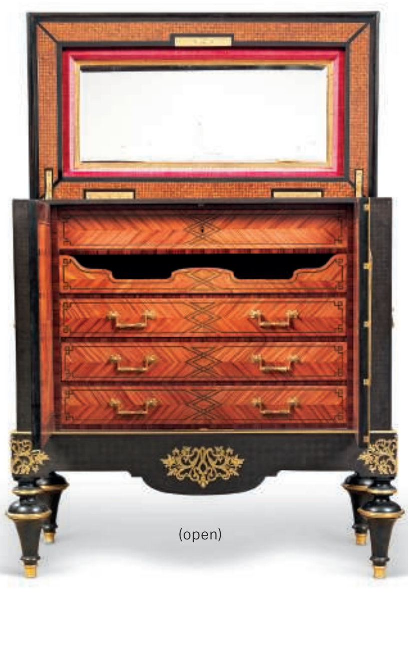
LITERATURE:

C. Payne, *Paris Furniture: The Luxury Market of the 19th Century,* San-Remy-en-l'eau, 2018, p. 370 (illustrated).

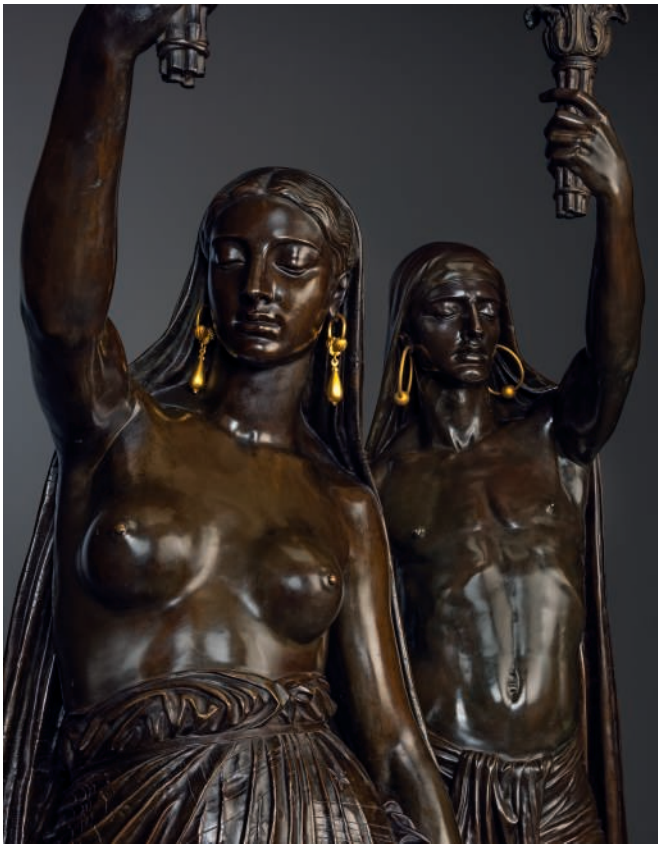


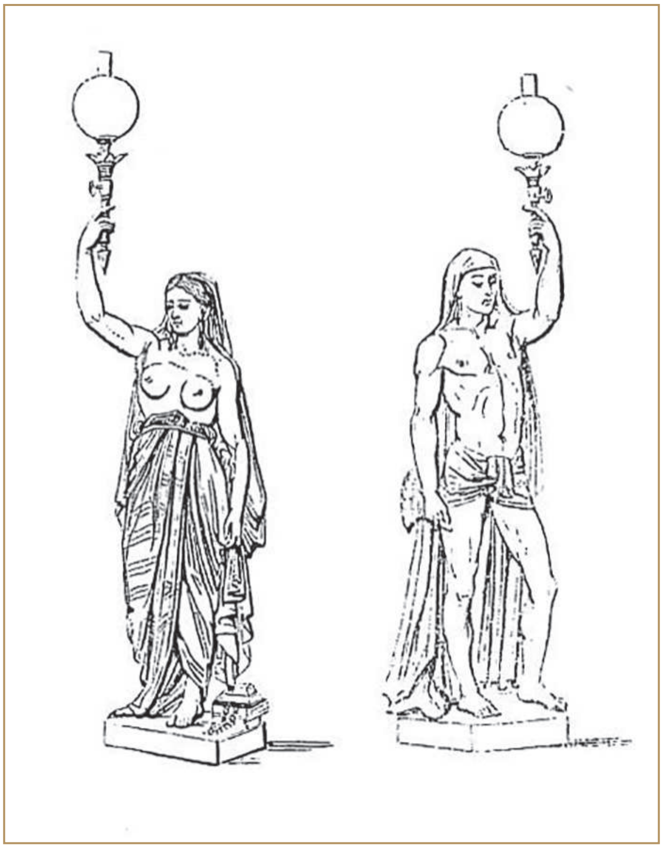
The Maison Alphonse Giroux was established in 1799 by François-Simon-Alphonse Giroux (d.1848), with premises at 7, rue du Coq-Saint-Honoré, Paris. Dealing in luxury goods, and known for its high-quality *objets d'art* and *bibelots*, the company also sold small items of furniture. In 1838, the company was taken over by Giroux's two sons, Alphonse-Gustave (d.1886) and André (d.1874), who under the name of Giroux & Cie, further extended the business, showing and frequently winning medals at the *Exposition des Produits de l'Industrie française*. Between 1855 and 1857, Maison Alphonse Giroux supplied Napoléon III and Empress Eugenie with furniture including a small bureau, two ormolu-mounted *chiffonniers*, candelabras, clocks and vases. In 1857, the business relocated to 43, boulevard des Capucines, where it remained until 1867 when it was taken over by Duvinage and Harinkouke.

A fashionable revival for Limoges-style enamels in France began in the 1840s with the opening of great private Medieval and Renaissance collections, such as those of Charles Sauvageot and Alexandre du Sommerard, and which coincided with the developing taste for the Neo-Gothic and Renaissance revival decoration. Capitalizing on this fashion, the Sèvres porcelain factory began to diversify their production, creating enamelled metal *objets d'arts* for a short period between 1846 and 1873, in an attempt to "*redonner vie aux émaux limousins de la Renaissance*" (A, Faÿ-Hallé, 'Des émaux peints aux décors d'applications', Les Vases de Sèvres: XVIIe-XXIe siècles, Dijon, 2014, p. 196). One of Sèvres leading enamellers was the artist Bernard-Alfred Meyer, who was given great independence in his designs and was known for excellent technique and perfectionism, even publishing a book on his chosen medium *L'Art de l'émail de Limgoes ancien et moderne,* 1895 (D. Alcouffe, *L'art en France sous le Second Empire*, Paris, 1979, p. 154). In addition to becoming a professor at the Ecole Bernard Palissy, Meyer also exhibited at the 1867 Paris Exposition Universelle and the Paris Salons. Today his works may be found in the Metropolitan Museum of Art, New York, the musée d'Orsay, Paris, and the Victoria and Albert Museum, London.



(open)





A contemporary illustration of the model

■639

A PAIR OF FRENCH PATINATED BRONZE LIFE-SIZE FIGURAL TORCHERES, ENTITLED 'DEUX ESCLAVES INDIENS PORTANT DES TORCHES'

CAST BY GRAUX-MARLY FROM THE MODELS BY FRANÇOIS-CHRISTOPHE-ARMAND TOUSSAINT (1806-1862), PARIS, CIRCA 1870

The male figure signed '*AD TOUSSAINT / SCULPTEUR*', the female figure signed '*TOUSSAINT / SCULPTEUR*', both with foundry inscriptions '*GRAUX MARLY / FABt. DE BRONZES*', fitted for electricity
79 in. (201 cm.) high, the male figure
81 in. (206 cm.) high, the female figure (2)

£50,000-80,000 US$63,000-100,000
€57,000-90,000

A true *tour-de-force* in the highly fashionable *Orientaliste* style of the 19th century, these life-size early casts by Graux-Marly after are rare and sought after example of the celebrated model by François-Christophe-Armand Toussaint.

Trained at the École des Beaux-Arts where he studied under David d'Angers (1788-1856), Toussaint received the Prix de Rome in 1832 and made his debut at the Salon shortly thereafter in 1836. The sculptor continued to contribute to the Salons, exhibiting the original plaster models for the present lot in the 1847 (nos. 2161 and 2162, respectively). It is presumably here that the striking figures caught the eye of the French state, for in February 1850 Toussaint received a commission to produce each figure in bronze for the Ministre de l'Intérieur at the Elysée Palace, for which the artist was paid a total of 12,000 *francs*.

The first bronze examples of the models were subsequently exhibited at the 1850-1851 Salon (nos. 3598 and 3599), following which the Graux-Marly foundry received the production rights in 1855. Shown by the Parisian foundry at the 1862 International Exhibition, London, the figures received great acclaim. As the French reporter Deherain described them:
'During one of our last Salons, everyone was struck by those half naked figures, with their eyes on the ground, expressing the resignation of a vanquished people; these are two excellent candelabra models [...] these will be beautiful at the bottom of a monumental stair'.

While the Barbedienne foundry won the contract to produce reductions of the same model in three variant sizes in 1869, Graux-Marly continued as the only *fondeur* with the right to produce the model in life-size casts of 1.085 meters (and higher), such as the present lot, and ultimately produced fewer of them (see F. Rionnet, *Les Bronzes Barbedienne: l'oeuvre d'une dynastie de fondeurs (1834-1954),* Paris, 2016, cat. 1631). The desirability of these rarer examples is thus reflected in the prices achieved: another pair by Graux-Marly achieved $218,500 in the sale *The Estate of Rochelle Sepenuk*, Sotheby's, New York, 21 October 2008, lot 85.





640

■640

A PAIR OF FRENCH PATINATED BRONZE VOLUTE-KRATER VASES

CAST BY AUGUSTE-MAXIMILIEN DELAFONTAINE, PARIS, CIRCA 1860

Each of volute krater form with scrolling peirced handles biforcating and terminating in swan heads, raised on a *verde antico* square base, with foundry stamp '**/ A.D./ DELAFONTAINE*'
13 in. (33 cm.) high, the vase
16¾ in. (42.5 cm.) high, overall (2)

£3,000-5,000 US$3,800-6,200
€3,400-5,600

■641

A PAIR OF FRENCH ORMOLU-MOUNTED GREEN ONYX AND PORCELAIN COLUMNS

LATE 19TH CENTURY

Each square onyx top above a Doric ormolu capital supported by a porcelain column divided into three sections and decorated with frolicking *putti*, centred by a maiden in an exotic landscape above a stepped sqaure *portasanta* and onyx base
43¼ in. (110 cm.) high; 12¼ in. (31 cm.) square (2)

£10,000-15,000 US$13,000-19,000
€12,000-17,000



641

■642

A PAIR OF FRENCH ORMOLU VASES ON ORMOLU-MOUNTED EBONY PEDESTALS

LATE 19TH CENTURY

Each vase of baluster form with gadrooned body flanked by lion mask handles above a stepped base encircled by a ribbon-tied berried laurel wreath, mounted on a red marble square top supported by a pierced Corinthian capital mount above a fluted ebony column an a black-painted stepped square base
12½ in. (32 cm.) high, the vases
57½ in. (146 cm.) high, overall (2)

£5,000-8,000 US$6,300-10,000
€5,700-9,000



642



■643

A FRENCH ORMOLU AND ONYX THREE-PIECE CLOCK GARNITURE

BY CHARPENTIER ET CIE, PARIS, DESIGNED BY ALBERT-ERNEST CARRIER-BELLEUSE, THIRD QUARTER 19TH CENUTRY

Comprising a clock and two nine-light candelabra; the clock surmounted with a figural group depicting Hebe and Jupiter's eagle above an architetural base centred by a dial signed '*CHARPENTIER & Cie / BRONZIERS / RUE CHARLOT 8 / PARIS*', the movement stamped '*CHARPENTIER/ FT DE BRONZES/ 638/ A PARIS*', the candelabra each modelled as a Classical maiden supporting a urn issuing scrolling acanthus-clad candlarms, on a conforming architectural base

29½ in. (75 cm.) high; 19½ in. (49.5 cm.) wide, the clock
37½ in. (95 cm.) high, the candelabra (3)

£12,000-18,000

US$15,000-22,000
€14,000-20,000





Champlevé enamel work by Barbedienne in the *'goût grec'* and Byzantine styles.
J. B. Waring, *Masterpieces of Industrial Art and Sculpture*, 1862, pl. 139.

■*644

A PAIR OF FRENCH ORMOLU AND CLOISONNE-ENAMEL MOUNTED ONYX VASES ON STANDS

BY FERDINAND BARBEDIENNE, PARIS, CIRCA 1870

Each baluster vase with central ormolu band decorated with polychrome-enamelled Byzantine motifs and flanked to each side with interlocked handles signed *'F. BARBEDIENNE',* on a circular onyx top supported by three Bacchic herm figures joined by scrolling acanthus tied to the top with knotted rope encircling an acorn finial and to the base by a pierced tripartie stretcher signed *'F. BARBEDIENNE'*, terminating in paw feet
10¾ in. (27.5 cm.) high; 16¼ in. (41 cm.) diameter, the vases
41¼ in. (104.5 cm.) high; 24¾ in. (60.5 cm.) diameter, the stands
42 in. (132 cm.) high, overall (2)

£80,000-120,000 US$98,000-150,000
€89,000-130,000

The present pair of vases and stands epitmize the *'néo-grec'* style, which developed as a result of a resurgence in the discovery of and interest in antiquities and the Antique, beginning in the Second Empire under Napoleon III and Empress Eugénie. It was initially spurred by the excavations of Pompeii beginning in 1848 and was further popularized by the Louvre's acquisition of part of the Marquis Campana's collection in 1861. Ancient Greek influences are evident in the handles of the vases, which recall ancient creations such as the Warwick vase, while the stands are derived from Antique tripods often used for sacrifices and offerings.

The enamelled ribbon bands to the vases are styled in the Byzantine arabesque manner, inspired by illuminated manuscripts and which coincided with an interest in the ancient past. The Barbedienne foundry was a pioneer of the champlevé enamel technique in the second-half of the nineteeth century, first showcasing their foray into Byzantine motifs at the 1862 International Exhibition, London. Their dominance in enamelled works coincided directly at a time when a desire for polychromy in the arts was developing, and the enamels of Barbedienne caused a sensation; vases in the present Byzantine style were particularly popular, and there are now examples in the Cleveland Museum of Art (inv. 1996.295) and the musée d'Orsay (inv. OAO 1296 1) (see F. Rionnet, *Les Bronzes Barbedienne: L'oeuvre d'une dynastie de fondeurs*, Paris, 2016, pp. 83-84).





PROPERTY OF A LADY

■*645

AIMÉ-JULES DALOU (FRENCH, 1838-1902)

Torse de Silène (Torso of Silenus)

signed *'DALOU'*, with an A. Hebrard foundry cachet, on a *verde antico* marble base with metal plaque engraved *'A. J. DALOU/ 1838-1902'*
bronze, dark brown patina
9¾ in. (24.5 cm.) high, the bronze
11¾ in. (30 cm.) high, overall
Conceived *circa* 1885.
This bronze *circa* 1918.

£3,000-5,000 US$3,700-6,100
€3,400-5,600

LITERATURE:
A. Simier, *Jules Dalous, le sculpteur de la République*, Paris, 2013, p. 186.



PROPERTY OF A GENTLEMAN

■646

JEAN-JACQUES FEUCHÈRE (FRENCH, 1807-1852)

Mephistopheles or *Satan*

signed and dated *'J. Feuchere 1833'*
bronze, dark brown patina
13⅜ in. (34 cm.) high
Conceived 1833.
This bronze *circa* 1840.

£8,000-12,000 US$9,800-15,000
€8,900-13,000

A seated melancholic creature biting his nails with a dejected stare, Mephistopheles is so tortured because he is forced to collect the souls of the damned for Lucifer. Inspired by literary works such as Dante's *Inferno*, Milton's *Paradise Lost* and Goethe's *Faust*, in which the demon warns Faustus of the choice he is making by selling his soul to the Devil. Far from being monstrous, Mephistopheles is a very human, pitiable, creature. His isolation is amplified by his enormous wings, symbolizing a fallen angel and the fallibility of man, he is a metaphor for the artist, himself, who, through his work, also defies the Creator.

Titled *Satan* when first exhibited in plaster at the Salon of 1834 (nº 2037) and cast in bronze the following year, the artist produced an enlarged and reworked version in 1850 measuring 80 cm. high, of which three examples are known: one is at the Los Angeles County Museum of Art and another is at the Ashmolean Museum, Oxford. Reductions were cast, some with the foundry inscription 'E. de Labroue. Gautier et Cie', measuring 34 cm. and 21 cm. high. Reminiscent of Delacroix's drawing of 1827, *Mephistopheles in the Air*, intended to illustrate Goethe's *Faust*, his pose is probably inspired by the famous engraving of Melancholy by Dürer, of which the artist had a copy. Praised at the Salon as 'a personification, with plenty of verve and ardour, of the evil genius at odds with being powerless' (Le musée: revue du Salon de 1834, p.74). Matthew Winterbottom, Curator of European Art, Ashmolean Museum says 'Feuchère's Satan is one of the most forceful and expressive examples of brooding melancholy in Romantic art and is often seen as a precursor of Rodin's *Thinker*.

PROPERTY FROM A PRIVATE FRENCH COLLECTION

■647

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827–1875)

Le Prince impérial et son chien Néro no. 2

signed and dated '*J. B. CARPEAUX/TUILERIES. 1865*' , the dog's collar inscribed '*AUX TUILERIES*', the square base with title to the front '*SA. LE PRINCE IMPERIAL*'
bronze, dark-brown patina
27½ in. (68 cm.) high
Conceived *circa* 1865.
This bronze *circa* 1866-1869.

£12,000-18,000 US$15,000-22,000
€14,000-20,000

The simultaneous royal commissions for a portrait bust and full-length statue of the nine year old Charles Napoleon, known as the Prince Impérial (d. 1879), were the fruits of a fortnight's determined lobbying by Carpeaux (d. 1875) at the annual celebration of Empress Eugènie's birthday. Both versions were worked on throughout 1865 and a full-size plaster model of the full-length figure exhibited at the Salon the following year (no. 2668; now at Valenciennes). The marble version was completed in time for the 1867 Exposition Universelle and thereafter installed in the Galerie de Diane at the Tuileries. In 1871, after the abdication of Napoleon III, the marble was transferred as private property to Arenenberg, Switzerland, and then to the family's home in Farnborough, England. It was later sold at auction, subsequently gifted to the French state in 1930, and is now in the Musee d'Orsay (inv. RF2042).

For Carpeaux, the portrait was a chance to secure his developing reputation, and the vicissitudes of his plans to capitalise on the popularity of the full-length model. Reproductions in a variety of sizes were made in marble, plaster, bronze, terracotta, aluminium and porcelain, produced by Carpeaux in his own studio at Auteuil and also by Thiébaut, Barbedienne, Christofle and Sèvres, among others.

The present bronze is a rare liftetime cast. The bronze model in this size, referred to as 'no. 2', was made in limited quantities by Carpeaux's studio beginning in 1866. Production slowed down, if not stopping completely, by 1869.



Jules Dalou, a dedicated republican and former communard, was a fervant champion of the working man. Thus towards the end of his life, the artist began a personal an ambitious personal project to create a monument "*à la glorification des travailleurs*". Taking it upon himself mines, factories, and farms, the artist created numerous studies of every type of labourer, imbuing them with great dignity and respect. Unfortunately Dalou died before his project could be realised, the casts of the present models only produced posthumously (see A. Simier, *Jules Dalou, le sculpteur de la République*, Paris, 2013, pp. 202-301).



***648**

AIME-JULES DALOU (FRENCH, 1838-1902)

Tonnelier, Homme appuyé sur une pelle des deux mains, Puddleur à la tenaille avec masque et tablier, and *Balayeuse*

Each signed '*DALOU*' and with Susse Frères cachet; *Tonnelier* with a '*W*' stamped next to the cachet, *Balayeuse* inscribed *'Susse Fr. Edt', Homme appuyé* and *Puddleur à la tenaille* inscribed '*Susse Fr. Edts*' and '*cire perdu*'; three with a sticker to the underside marked '*10467/1*'
bronze, mid-brown patina
Tonnelier: 6¾ in. (17.5 cm.) high
Homme appuyé: 7⅝ in. (19.5 cm.) high
Puddleur: 7⅛ in. (18 cm.) high
Balayeuse: 6½ in. (16.5 cm.) high

Each conceived *circa* 1889-1898.
These bronzes *circa* 1910. (4)

£2,000-3,000 US$2,500-3,700
€2,300-3,400



***649**

AIME-JULES DALOU (FRENCH, 1838-1902)

Casseir de pierres (dit aussi Casseur de cailloux), Paysan au repos, and *La Fanneuse*

Each signed '*DALOU*' and inscribed '*Susse Frs Edts. Paris*', with Susse Frères cachet and a sticker to the underside marked '*10467/1*'
bronze, dark-brown patina
Casseir de pierres: 3⅝ in. (9.2 cm.) high
Paysan au repos: 5⅛ in. (13 cm.) high
La Fanneuse: 4½ in. (11.4 cm.) high
Each conceived *circa* 1894.
These bronzes *circa* 1910. (3)

£800-1,200 US$980-1,500
€890-1,300



***650**

AIME-JULES DALOU (FRENCH, 1838-1902)

Glaneuse aux épis, Arracheuse de pommes de terre, Homme à la pelle allant au travail, and *Bineur*

Each signed '*DALOU*' and inscribed '*Susse Frs Edts. Paris/ cire perdue*', three with Susse Frères cachet and three with a sticker to the underside marked '*10467/1; Glaneuse aux épis* with typed sticker to underside marked '*DALOU, Aimé Jules/ Escuela Francesca (1838-1902)/ "Campeaino"/ Escultura en bronze/ Firmada y con sello de la/ Fundicion Susse Freres, Paris.*'
bronze, dark-brown patina
Glaneuse aux épis: 3⅛ in. (8 cm.) high
Arracheuse de pommes de terre: 3 in. (7.6 cm.) high
Homme à la pelle allant au travail: 5⅝ in. (14.3 cm.) high
Bineur: 3½ in. (9 cm.) high
Glaneuse aux épis, Arracheuse de pommes de terre, and *Bineur conceived* circa 1894.
Homme à la pelle conceived *circa* 1889-1898.
These bronzes *circa* 1910. (4)

£1,000-1,500 US$1,300-1,800
€1,200-1,700



***651**

AIME-JULES DALOU (FRENCH, 1838-1902)

Berger assis, Homme à la Pioche, debout, retroussant sa manche droite, and *Retour de l'herbe*

Each signed '*DALOU*', two inscribed '*Susse Frs Edts. Paris*' and one '*Susse Frs Edts.*' and '*cire perdue*', each with Susse Frères cachet and two with a sticker to the underside marked '*10467/1*'
bronze, dark-brown patina
Berger assis: 3 in. (7.5 cm.) high
Homme à la Pioche, debout, retroussant sa manche droite: 6 in. (15.3 cm.) high
Retour de l'herbe: 4 in. (10.2 cm.) high
Berger assis and *Homme à la Pioche* conceived *circa* 1889-1898.
Retour de l'herbe conceived *circa* 1894.
These bronzes *circa* 1910. (3)

£800-1,200 US$980-1,500
€890-1,300



652



653

*652

AIME-JULES DALOU (FRENCH, 1838-1902)

Botteleuse, Rammaseur, and *Terrassier*

Each signed '*DALOU*' and inscribed '*Susse Frs Edts. Paris*', with Susse Frères cachet and a sticker to the underside marked '*10467/1*'
bronze, dark-brown patina
Botteleuse: 4 in. (10.2 cm.) high
Rammaseur: 3⅞ in. (9.8 cm.) high
Terrassier: 5½ in. (13.9 cm.) high

Botteleuse and *Rammaseur* conceived *circa* 1894.
Terrassier conceived *circa* 1889-1898.
These bronzes *circa* 1910. (3)

£1,000-1,500 US$1,300-1,800
€1,200-1,700

*653

AIME-JULES DALOU (FRENCH, 1838-1902)

Désespérée and *La Vérité méconnue*

Désespérée signed '*DALOU*' and stamped within a rectangular frame '*SUSSE FRES/ PARIS/ CIRE PERDUE*'; *La Vérité méconnue* signed '*DALOU Ser*', inscribed '*Susse Fres Edt/ Paris/ cire perdue*', and with a sticker to the underside marked '*C. ROBERSON & CO. Ltd./ Manufacturing Artis's Colo.../ etc./ 99 Long Are & 155-6 Pi.../ LONDON*'; each with Susse Frères cachet
bronze, mid-brown patina
Désespérée: 8 in. (20.3 cm.) high
La Vérité méconnue: 5¾ in. (14.5 cm.) high
These bronzes *circa* 1910. (2)

£3,000-5,000 US$3,800-6,200
€3,400-5,600

PROVENANCE:
With C. Roberson & Co. Ltd., London. (*La Verité Mèconnue*, according to paper label).



654

*654

AIME-JULES DALOU (FRENCH, 1838-1902)

Tueur auguisant son couteau

signed '*DALOU*', with Susse Frères cachet and stamped within a rectangular frame '*SUSSE FRES/ PARIS/ CIRE PERDUE'*, the underise with a sticker marked '*10467/1*'
bronze, dark-brown patina
8¾ in. (22.4 cm.) high
Conceived *circa* 1889-1898.
This bronze *circa* 1900.

£1,200-1,800 US$1,500-2,200
€1,400-2,000

PROPERTY OF A GENTLEMAN

■*655

FRANÇOIS-RAOUL LARCHE (FRENCH, 1860-1912)

Le sourire (The smile)

signed '*RAOUL LARCHE*'
bronze, gilt
18½ in. (47 cm.) high
This bronze *circa* 1900.

£5,000-8,000 US$6,300-10,000
€5,700-9,000



■656

FRANÇOIS-RAOUL LARCHE (FRENCH,1860-1912)

Allegorie du temps

modelled as a clock, signed *'RAOUL LARCHE'*, with Siot Decauville foundry cachet and stamped *'437G'*
bronze, gilt
29½ in. (75 cm.) high; 19 in. (48.5 cm.) wide
This clock *circa* 1905.

£10,000-15,000 US$13,000-18,000
€12,000-17,000

This clock of impressive scale is a rare example of the model produced by Maison Siot-Decauville in collobarotion with the celebrated Art Nouveau sculptor Raoul-François Larche. The clock was cast in three sizes and were listed for sale *circa* 1905 in the *fondeur's* catalogue with prices ranging from 2,700 to 7,000 francs (see *Bronzes et objets dart, Siot-Decauville, fondeur éditeur*, Paris, pl. 125). Larche was able to command such high sums having already established himself as a prominent artist, exhibiting at the Paris Salons throughout the 1890s and at the 1900 *Exposition Universelle.* Today Larche perhaps best known for his three bronze figural table lamps featuring the American dancer Loïe Fuller, which were also produced by Siot-Decauville.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■657

A FRENCH GILT AND PATINATED-BRONZE CLOCK AND BAROMETER SET

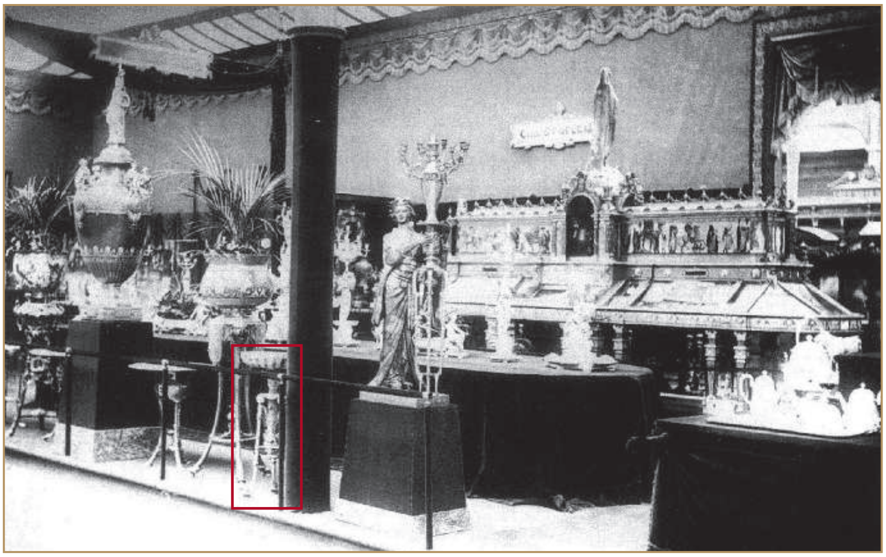
BY LEROY, REIMS, THIRD QUARTER 19TH CENTURY

Each mounted with a figural group, the clock with the Three Fates after the model by Germain Pilon (1537-1590), the barometer with the Three Graces, above a triangular base finely engraved with *rocaille* motifs and sided by glass panels, the clock face engraved with gilt Roman numerals and signed *'Leroy/ à Reims'*, the barometer face reverse-glass gilt with the forecasts and inscribed to the front '*BAROMÈTRE METALLIQUE*', the instrument stamped *'2 SERIE'*, *'BOURDON/ & BROCHARD'* and *'6356 BREVETES/ A PARIS'*, raised on ebonised wood bases
25¼ in. (64 cm.) high (2)

£15,000-25,000

US$19,000-31,000
€17,000-28,000

CHRISTOFLE & CIE



The Christofle stand at the 1878 Paris Exposition Universelle, where the present model was displayed



Illustration of the *'neo-gréc'* gueridon at the 1867 *Exposition* with a variant top, *Le Monde illustré*, 23 November 1867, p. 325.

■658

A FRENCH GILT AND SILVER-ELCTROPLATED BRONZE GUERIDON

BY CHRISTOFLE ET CIE, PARIS, DATED 1870-1873

Surmounted by a circular dished bowl, the interier cast in high relief with a seated figure of Minerva beside a perched owl on a rocky outcrop, the inside edges finely decorated with alternating palmettes and acanthus leaves, the bowl flanked with pierced scrolling handles, the outer edge cast with alternating silvered and gilt stiff leaf tips, raised on a fluted pilaster with Corinthinan captial above a larger tripartite Ionic capital supported on three fluted legs terminating in lion paws on bun feet, centred by a stem joined by a small circular stretcher applied with Classical masks hung with ribbons and surmounted by palm fronds, stamped to the outside edge of the bowl *'CHRISTOFLE & CIE'*, to the underside of one foot '*716259*', and to one ankle '*830135*'
34½ in. (88 cm.) high; 21 in. (53.5 cm.) diameter

£15,000-25,000

US$19,000-31,000
€18,000-28,000

PROVENANCE:
Sotheby's Paris, 17 October 2007, lot 28 (36,250€).

EXHIBITED:
Exposition universelle, Paris, 1878.

From its creation in France in the mid 19th century, the firm Christofle has been celebrated for its elaborate table services, luxurious *objets d'art,* and finely crafted *arts décoratifs*, such as the present lot. Charles Christofle (1805-1863), its founder, was initially trained as a jeweller and, in 1842-1843, acquired the rights to exclusive use of *galvanoplastie* – a technique of applying thin coats of gold and silver to bronze through electroplating – from silversmiths, Elkington and Ruolz. This technique enabled the firm to create lavish and ambitious sculptures and works of art including the celebrated *surtout de table* commissioned by Emperor Napoléon III, *La France distribuant des couronnes de gloire,* later presented at the 1878 Paris *Exposition universelle* and today in the Musee des Arts-Décoratifs, Paris (7023.A). The rights to *galvanoplastie* ultimately proved immensely profitable for the firm, and led to many important commissions.

The combination of the present bowl, or *patère*, and tripod is quite rare, with the only other known example in Christofle's own collection. The *patère* is modelled after an ancient Roman sacrificial bowl found at Hildesheim, Germany. On 17 October 1868, a hoard of some 70 pieces of Roman silver dating from the first century AD was found at Hildesheim. The discovery of these treasures and the nineteenth century taste for historical design inspired numerous silver manufacturers, including the luxury firm Christofle, who cast the original models in order create protypes for their finely executed electrotype reproduction. As one art critic noted, '*La reproduction, très-habile, donne l'idée la plus hereuse et la plus juste d'un très-précieux original*' (Les arts industriels : Vienne, Londres, Paris / Louis Enault, 1877, p. 151). *Minerve* proved a popular model for the firm and was displayed at the at the 1869 Exposition de l'Union Centrale des Beaux-Arts and the 1873 Vienna Exposition. Interestingly, an example of the *patère* was donated to the musée de Cluny in 1871 by Christofle and Bouilhet, presumably as an addition the museums collection of Roman art, which is now conserved in the musée d'Orsay (inv. DO 1985 5).
It was *de rigeur* in the 19th century for two pieces to be combined to create a new object, and thus the *patère* was combined with an existing gueridon model. The repoussé tripartite base was designed by the architect and designer Charles Rossigneux (1816-1909) in the fashionable revivalist *'néo-grec'* style. It was first exhibited at 1867 Paris Exposition Universelle with a *plateau* supporting a tea service, only to be re-paired and displayed with the 'Antique' *patère* several years later at the 1878 Exposition.







■659

A FRENCH SILVERED-BRONZE DRESSING TABLE MIRROR

BY CHRISTOFLE ET CIE, PARIS, LAST QUARTER 19TH CENTURY

The adjustable arched bevelled plate with stiff-leaf cast border surmounted by a cartouch engraved with '*CC*' monogram, held by acanthus wrapped fluted pilasters with urn finials, stamped '*CHRISTOFLE*' and oval within a square makers mark
22 in. (56 cm.) high; 25 in. (63.5 cm.) wide; 12 in. (30.5 cm.) deep

£8,000-12,000 US$9,800-15,000
€8,900-13,000

PROPERTY OF A LADY

■660

A PAIR OF PARIS PORCELAIN BLUE-GROUND TWO-HANDLED VASES

MID 19TH CENTURY

Each painted to one side with a bouquet of flowers and to the other with parrots, peacocks and pheasants, within gilt ovals, the blue ground gilt with flowers and scroll motifs
21⅜ in. (51.7 cm.) high (2)

£3,000-5,000 US$3,700-6,100
€3,400-5,600

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■661

A PAIR OF FRENCH ORMOLU EIGHT-LIGHT WALL-APPLIQUES

OF LOUIS XVI STYLE, CIRCA 1880

Each modelled as a flaming torch with pierced cage body enclosing an acanthus leaf stem issuing acanthus-clad fluted arms terminating in stiff-leaf cast *bobèche* above a tapering stem ribbon-tied with berried laurel, variously stamped '*MM*', one stamped to the backplate '*1049M*'

23½ in. (57 cm.) high; 17½ in. (44.5 cm.) wide; 11 in. (28 cm.) deep (2)

£12,000-18,000 US$15,000-22,000
€14,000-20,000



■662

A FRENCH ORMOLU AND JASPERWARE-MOUNTED MAHOGANY GUERIDON

BY HENRY DASSON, PARIS, DATED 1890

The *granito antico* oval top with above a freize drawer centred by a ribbon-tied grapevine wreath, above fluted tapering leags headed by Jasperware roundel inset in ormolu mounts represtening the astrological signs for Cancer, Pisces, Scorpio, and Libra, respectively, joined by a concave-sided lower tier with pierced gallery, raised on spirally-fluted feet, stamped and dated to the underside *'1890 HENRY DASSON'*, the reverse of the Jasperware plaques stamped '*WEDGWOOD*'

29 in. (74 cm.) high; 24 in. (61 cm.) wide; 19¾ in. (49 cm.) deep

£8,000-12,000 US$9,800-15,000
€8,900-13,000



THE PROPERTY OF A LADY

■663

A FRENCH ORMOLU-MOUNTED MAHOGANY, AMARANTH, AND PLANE PARQUETRY AND SYCAMORE MARQUETRY BUREAU A CYLINDRE

AFTER THE MODEL BY JEAN-HENRI RIESENER, LATE 19TH CENTURY

The rectangular galleried top inlaid with lozenge parquetry, above a cylinder roll-top centered with a ribbon-tied medallion inlaid with a musical trophy, the interior fitted with two pairs of drawers and two pigeon holes above a retractable writing slide, over a breakfront frieze set with a spring-activated long drawer and flanking short drawers centred with a *bas relief* cast with cavorting *putti*, the sides inlaid with lozenge parquetry above similar bas relief, on square tapering legs with acanthus-sheathed sabots, the underside marked in white chalk '*2[?]90*'
41¾ in. (106 cm.) high; 45 in. (114.5 cm.) wide; 26 in. (66 cm.) deep

£7,000-10,000 US$8,600-12,000
€7,800-11,000

This *secrétaire à cylindre* in the Louis XVI style, is a variant of the bureau with mother-of-pearl trellis marquetry made by Riesener for Marie-Antoinette's boudoir at Fontainebleau in 1786. The exhibition of the original bureau at the retrospective *Exposition de l'union centrale des arts décoratifs* was the inspiration for late 19th century copies of the model by leading Parisian *ébénistes*, such as Beurdeley, Dasson, Linke and Durand.



■~664

A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS CITRONNIER AND PLANE MARQUETRY SIDE TABLE

IN THE MANNER OF IN THE MANNER OF CHARLES TOPINO, LATE 19TH CENTURY

The oval top inset with a rural landscape with Classical ruins and mounted with a pierced three-quarter gallery, above a faux-frieze drawer, the hinged top enclosing a green velvet-lined interior with oval mirror, above a kidney-shaped undertier with quarter-veneered partquetry, the hipped cabriole legs with hoof *sabots*; the underside of the top inscribed in black pen *'52'*, the underside of the lower tier stencilled in black *'14803'*
30 in. (76.5 cm.) high; 20¾ in. (52.5 cm.) wide; 13¼ in. (33.5 cm.) deep

£3,000-5,000 US$3,700-6,100
€3,400-5,600

■665

A FRENCH ORMOLU-MOUNTED MAHOGANY BIBLIOTHEQUE CABINET

LAST QUARTER 19TH CENTURY

The concave-sided *bleu turquin* marble top with three-quarter pierced gallery above a conforming body, with two *grille* doors enclosing three serpentine shelves lined in green velvet, above a scrolling grape-vine freize centred by a female mask flanked by cornucopia and two cabinet doors, raised on acanthus-clad *toupie* feet
69¼ in. (175.3 cm.) high; 42 in. (106.5 cm.) wide; 14 in. (35.5 cm.) deep

£6,000-8,000

US$7,400-9,800
€6,700-8,900



PROPERTY FROM AN ITALIAN ARISTOCRATIC FAMILY

■666

A LARGE AUBUSSON CARPET

FRANCE, LATE 19TH CENTURY

The stone-coloured field centred with an ivory oval filled with a naturalistic floral bouquet, within linked terracotta spandels with a scrolling cartouche to each corner set with similar floral bouquets, within a tied laurel leaf border, scattered small surface spots, an overall light surface dirt, areas of wear at either end of the field, backed
20ft. 10in. x 17ft.11in. (635cm. x 548cm.)

£8,000-12,000

US$11,000-15,000
€9,200-14,000



■667
CESARE LAPINI (ITALIAN, 1848-1893)
Dopo il bagno (After the bath)
signed and dated '*C. Lapini/ Firenze 1885*'
marble
33 in. (84 cm.) high

£7,000-10,000

US$8,600-12,000
€7,800-11,000

■*668
MAX REZNER (FL. 1900-1915)
Diane couchante (Diana recumbant)
signed and dated '*Max Rezner/ Paris 1913*'
marble
16¼ in. (41 cm.) high; 35 in. (89 cm.) wide; 10½ in. (27 cm.) deep

£7,000-10,000

US$8,600-12,000
€7,800-11,000



667


668

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*669

FERDINANDO VICHI (ITALIAN, FL. 1890-1910)

Classical Lovers

signed *'F Vichi'*, with parcel-gilt detailling, on a green marble pedestal
marble, *marmo di Carrara, giallo antico, rosso antico*, and *alabastro fiorito*
27¾ in. (70.5 cm.) high; 24½ in. (62 cm.) wide; 15 in. (38 cm.) deep, the marble group
70 in. (178 cm.) high, overall
Executed *circa* 1890.

£30,000-50,000

US$38,000-62,000
€34,000-56,000

Ferdinando Vichi, the well established sculptor from the Florentine School, was associated with the prolific gallery of Pietro Barzanti. His compositions in alabaster and marble cover a range of subjects including Orientalism, allegorical themes and, as in the present lot, works of Greco-Roman inspiration. The pinnacle of his career was his involvement in the 1898 memorial erected in the cathedral of Santa Croce to honor the composer Gioacchino Rossini.



PROPERTY OF A GENTLEMAN

■670

GIOVANNI BATTISTA LOMBARDI (ITALIAN, 1823–1880)

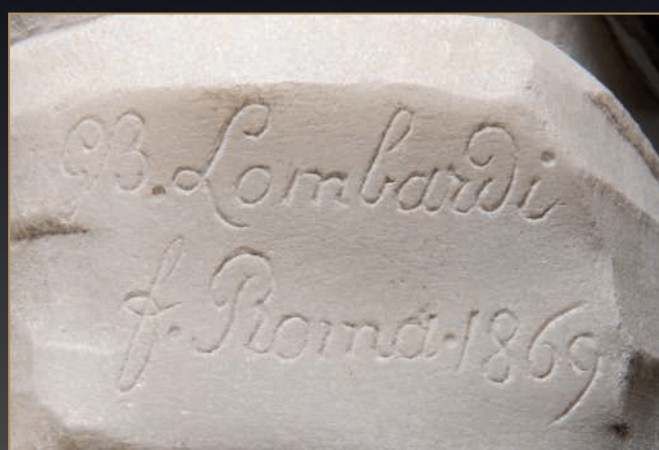
Susannah

signed and dated '*G. B. Lombardi / f. Roma. 1869*', on a circular marble plinth with two small bronze handles and a marble pedestal carved with two scenes depicting Susannah and the Elders between two floral bouquets
marble
50 in. (127 cm.) high, the figure
81 in. (205.5 cm.) high, overall (2)

£50,000-80,000 US$63,000-100,000
€57,000-90,000

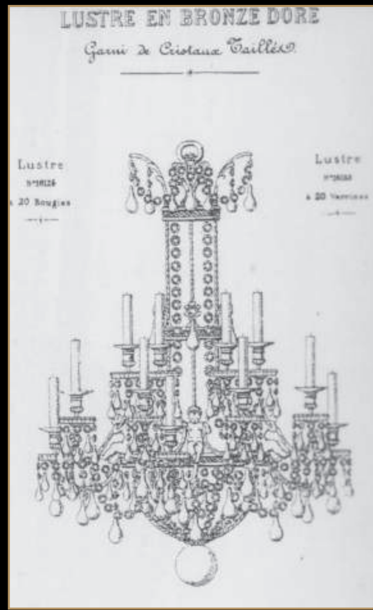
A student of the Accademia in Rome under the direction of Piètro Tenerani, a pupil of Thorvaldsen, Lombardi had a celebrated career producing large religious and allegorical subjects. *Susanna* and *Ruth* are among the artist's most recognizable works and his studio produced the figures on a number of occasions. The present figure appears to be quite an early example of the model of Susannah, with other known examples sold at auction having been dated 1872, 1874, and 1877, respectively.

The story of Susannah and the Elders from the Old Testament tells the tale of a young and beautiful maiden who is caught bathing by two lustful voyeurs. As she attempts to leave the older men threaten her with blackmail, indicating that if she does not agree to sleep with them, they will falsify a story that Susannah was there to meet a lover. Susannah, refuses them and is ultimately innocent, her virtue triumphant. Like many artists before him, Lombardi captures the moment when Susannah first notices the intruders. She protects herself and scowls in their perceived direction, but enough of figure is revealed to illustrate the sinful temptation.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■671

A FRENCH ORMOLU MANTLE CLOCK

BY FERDINAND BARBEDIENNE, PARIS, LATE 19TH CENTURY

Surmounted by an urn suspending garlands over a shaped glass case flanked twisting grape-leaf vines, the white enamel dial signed '*F. Barbedienne / A Paris,*' twin-barrel movement with strike in bell and stamped to the reverse *'CH. BOYE/ BREVETE S.G.D.S', '3881'*, and further inscribed '*p 118 04594',* on acanthus-clad hoof feet, over a *rouge griotte* marble base
31½ in. (80 cm.) high; 17 in. (43.5 cm.) wide; 11 in. (28 cm.) deep

£15,000-25,000 US$19,000-31,000
€17,000-28,000



PROPERTY OF A GENTLEMAN

■672

A FRENCH ORMOLU AND CRYSTAL-GLASS TWENTY-LIGHT CHANDELIER

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1900

The circular palm-frond and *guilloché* corona suspending drop chains and rope-twists supporting a similar corona and a lower tier with four seated putti, each issuing five candlearms scrolling to cut glass circular drip-pans and circular nozzles, stamped '*BACCARAT*', drilled but not wired for electricity
39½ in. (100.5 cm.) high; 29 in. (73.5 cm.) diameter

£20,000-30,000 US$25,000-37,000
€23,000-33,000

PROVENANCE:

Property from a Private Collection; Christie's, London, 18 September 2014, lot 321.

Founded in 1764 by Royal consent, the firm of Baccarat became known as the *Compagnie des Cristalleries de Baccarat* during the 19th century. François-Eugène de Fontenay (who joined the company in 1841) discovered that by the addition of nickel oxide in the manufacturing process, a perfectly clear product, "crystal glass", free of discolouration and imitating precious rock crystal, was produced. Another chandelier of this model sold Christie's, London, 22 September 2011, lot 239 (£51,650).

■673

A FRENCH ORMOLU AND CRYSTAL-GLASS TWENTY-LIGHT CHANDELIER

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1900

The circular palm-frond and guilloché corona suspending drop chains and rope-twists supporting a similar corona and a lower tier with four seated putti, each issuing five candlearms scrolling to cut glass circular drip-pans and circular nozzles, stamped '*BACCARAT*', the moulded glass bosse stamped with Bacarat *cachet*, fitted for electricity
39½ in. (100.5 cm.) high; 29 in. (73.5 cm.) diameter

£20,000-25,000 US$25,000-31,000
€23,000-28,000







■674

A FRENCH ORMOLU-MOUNTED MAHOGANY BUREAU PLAT

BY PAUL SORMANI, PARIS, LATE 19TH CENTURY

The gilt-tooled brown leather rectangular top above one freize drawer and one false drawer each centred by a floral *entrelac* mount and flanked by two berried laureal drawer pulls, raised on brass-fluted tapering legs terminating in acanthus clad feet, the lockplate signed *'P.SORMANI PARIS/10 r. Charlot'*
29¼ in. (74.5 cm.) high; 47¼ in. (120 cm.) wide; 27½ in. (70 cm.) deep

£5,000-8,000 US$6,300-10,000
€5,700-9,000

■675

A FRENCH GILTWOOD FAUTEUIL DE BUREAU

OF LOUIS XVI STYLE, THIRD QUARTER 19TH CENTURY

The shaped back carved with stiff leaf and trailing husks terminating in outscrolled armrests with guilloche band above spiral-fluted baluster supports and rosette terminals, the caned swivel seat upholstered in red leather and on conformingly carved seat rail and on tapering stop fluted legs
34½ in. (87.5 cm.) high; 25¾ in. (65 cm.) wide; 26 in. (66 cm.) deep

£3,000-5,000 US$3,700-6,100
€3,400-5,600



PROPERTY OF A GENTLEMAN

■~676

A VICTORIAN ORMOLU-MOUNTED AMARANTH, SATINWOOD, MAHOGANY, AND IVORY MARQUETRY SIDE CABINET

ATTRIBUTED TO HOLLAND & SONS, LONDON, CIRCA 1870

Surmounted by a two-tiered gallery with mirrored back, of rectangular outshape, with a cupboard door decorated with marquetry trophy emblematic of wisdom, enclosing an interior with two later glass shelves, flanked to the front corners by baluster pilasters
59½ in. (151 cm.) high; 30 in. (76 cm.) wide; 16 in. (41 cm.) deep

£5,000-8,000 US$6,300-10,000
€5,700-9,000

The design and construction of this cabinet compares to a suite of furniture supplied in the 1870s by Holland & Sons for King Edward VII and Queen Alexandra, as Prince and Princess of Wales, for the 'Great Drawing Room' at Marlborough House (sese a Royal cabinet sold Christie's, London, 19 March 2008, lot 100).





■677

A FRENCH ORMOLU-MOUNTED MAHOGANY VITRINE TABLE

IN THE MANNER OF ADAM WEISWEILER, BY FRANÇOIS LINKE, INDEX NO. 114, PARIS, CIRCA 1900

The hinged rectangular top with glazed central panel and circular corners, enclosing a celadon velvet-lined interior and revealing sunflower roundels to each corner, the frieze inset with similar glazed panels with leaf cast borders, raised on four basket-bearing caryatid supports joined by a pierced stretcher centred by a feather canopy, on four spirally-fluted feet terminating in stiff-leaf sabots, the lock plate stamped *'CT LINKE/ SURRURERIE'* and *'114'*
29¼ in. (74.5 cm.) high; 31 in. (78.5 cm.) wide; 21¾ in. (55.5 cm.) deep

£12,000-18,000

US$15,000-22,000
€14,000-20,000

This popular model by Linke was introduced in 1890 and, in the present *bijouterie* glass version, was part of Linke's award-winning display at the Paris *Exposition Universelle* in 1900, illustrated *in situ* in C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 122, pl. 137. Linke created several variants, including a *fleur de pêcher* marble-topped table, which was displayed in Linke's Place Vendôme showrooms in 1903 (*C. Payne*, pp. 160 & 161, pls. 171 & 172). Another vitrine-table by Linke was sold Christie's, New York, 18 November 2014, lot 101 ($43,750).



678

■678

A PAIR OF MINTONS PORCELAIN PATE-SUR-PATE GREEN AND IVORY-GROUND VASES AND COVERS

CIRCA 1900, GOLD PRINTED GLOBE FACTORY MARKS, INCISED SHAPE NUMBER 1013 AND X MARK, EACH SIGNED WITH AB MONOGRAM

Decorated by *Alboin Birks*, with green-ground oval panels of winged putti picking fruit or flowers from branches, the reverse with agricultural and musical devices within gilt-edged circular medallions
12 in. (30.5 cm.) high (2)

£5,000-8,000 US$6,100-9,800
€5,600-8,900

Pâte-sur-pâte is the name given to describe the elaborate and expensive method of decorating porcelain in which thin coats of white slip are built up to create a translucent cameo-like image. The technique was developed at Sèvres in the late 1840s, where it was perfected by Marc-Louis Solon, whose magnificent and sumptuous designs are unanimously celebrated as the finest. Solon joined Minton in 1870, and pâte-sur-pâte was quickly established as one of the most distinguished styles of pottery decoration of the 19th century. The decorator of these vases, Alboin Birks, was apprenticed to Solon at Minton in about 1877.



679

679

A PAIR OF MEISSEN PORCELAIN FLOWER-ENCRUSTED PIERCED LARGE VASES AND COVERS

MID 19TH CENTURY, BLUE CROSSED SWORDS MARKS

Applied with fruit and flowering stems
20 in. (51 cm.) high (2)

£12,000-18,000 US$15,000-22,000
€14,000-20,000





■680

A FRENCH ORMOLU-MOUNTED RED MARBLE SIX-LIGHT CHANDELIER

OF LOUIS XVI STYLE, LAST QUARTER 19TH CENTURY

The acanthus-clad corona above a vase-form support hung with tried ribbons and suspending three twisted rope supports hung with flower buds supporting a baluster *rouge griotte* marble centre encircled by flying *putti* with a rose stem candlearm in each hand, fitted for electricity
39¼ in. (99.5 cm.) high; 21 in. (53.5 cm.) diameter

£5,000-8,000 US$6,200-9,800
€5,600-8,900

■681

A PAIR OF FRENCH GILTWOOD CONSOLE TABLES

BY LEYS, PARIS, LAST QUARTER 19TH CENTURY

Each with a *brèche d'Alep* marble concave sided top, above a pierced Vitruvian scroll frieze hung with berried laurel garlands, above tapering acanthus clad legs joined by a pierced stretcher centred by a scrolling leaf finial, raised on toupie feet, one example stamped three times, and the other stamped four times '*LEYS / A PARIS*'
37 in. (94 cm.) high; 43¼ in. (110 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£7,000-10,000 US$8,600-12,000
€7,800-11,000



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



682



683

■682

A FRENCH ORMOLU-MOUNTED MAHOGANY, AMARANTH AND BOIS SATINE PARQUETRY VITRINE

CIRCA 1890

The 'D'-shaped *brèche violette* marble top above an interlacing ribbon frieze above a central glass door with scrolling acanthus mounts to the top corners above a trellis parquetry freize centred by an ormolu urn mount issuing a floral bouquet, enclosing two adjustable shelves and one fixed mahogany shelf, with conforming concave sides, raised on tapering acanthus-clad legs and terminating in hoof feet, the lockplate stamped *'DUVIVIER / PARIS/ 77 FG ST ANTOINE '*

69½ in. (176.5 cm.) high; 43 in. (109 cm.) wide; 16¾ in. (42.5 cm.) deep

£12,000-18,000

US$15,000-22,000
€14,000-20,000

■683

A FRENCH ORMOLU-MOUNTED MAHOGANY, AMARANTH AND BOIS SATINE PARQUETRY BUFFET CABINET

CIRCA 1890

En suite with the previous lot, the 'D'-shaped *brèche violette* marble top above a conforming interlacing ribbon frieze above two trellis parquetry doors tied at the top with a bow mount suspending a tassel and undulating berried laurel and oak branches, enclosing one shelf, raised on tapering acanthus-clad legs and terminating in hoof feet, the lockplate stamped *'DUVIVIER / PARIS/ 77 FG ST ANTOINE '*

37¾ in. (96 cm.) high; 44 in. (112 cm.) wide; 20¼ in. (51.5 cm.) deep

£6,000-8,000

US$7,500-10,000
€6,800-9,000



PROPERTY OF A GENTLEMAN

■684

ANTONIO ROSSETTI (ITALIAN, B. 1819)

A maiden, possibly Physche

signed and dated '*A.o ROSSETTI f. / Roma. 1868.*', on a circular plinth with bronze handles and on a marble pedestal carved with Cupids in *bas relief*
marble
47¼ in. (120 cm.) high
82¾ in. (210.3 cm.) high, overall (2)

£60,000-80,000 US$75,000-100,000
€68,000-90,000

LITERATURE:
A. Panzetta, *Dizionario degli scultori italiani dell'ottocento e del primo novocento*, Torino, 1994, vol. II, p. 168-169.

This alluring marble is representative of the finest statuary produced in Italy in the late 19th century. Its carefully pronounced details and delicate form attest to the skill of its sculptor, Antonio Rosetti. Born in 1819 in Milan, Antonio Rossetti initially studied in his hometown at the workshop of Francesco Somiani (1795-1855), before moving to Rome where he began his affiliation with Orazio Andreoni, a sculptor who formed a large workshop in Rome where a generation of prominent artists received their training. While Andreoni specialized in historical and biblical subjects such as Cleopatra and Rebecca, Rossetti directed his skill towards the rendering of classical mythological characters, such as the present figure of Physche; however, both teacher and pupil were renowned for portraying finely carved figures often glad diaphanous robes, illustrating their mastery of the medium. This is expertly achieved in this marble and such other works as his *Amor secreto*, 1869 (sold Christie's, New York, 19 April 2016, lot 84).
Rossetti soon developed a reputation for his statuary work which was greatly admired by both Italians and foreign visitors to the city. Following in his master's footsteps, Rossetti expanded his presence beyond Rome. His marble statue *Ophelia*, displayed at the 1867 Paris International Exhibition where received particular commendation critics where it was described as "...a favourable example of modern Italian sculpture, has much tenderness and moving pathos; the drapery is sketched with a playful touch; altogether the execution is exquisite" (*The Art Journal*, 1867, p. 174)—a description which resonates closely with the present lot.



SILVERSMITHS AND GOLDSMITHS INDEX

FURNITURE MAKERS AND SCULPTORS INDEX

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is **https://www.christies.com/LiveBidding/OnlineTermsOfUse**.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the **"VAT refunds: what can I reclaim?"** section of **'VAT Symbols and Explanation'** for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price**

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified. Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO…' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty,** you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv)any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv)Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi)we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: • If you register to bid with an address **within** the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		**No VAT refund is possible**
UK VAT registered buyer	No symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	**The VAT amount on the hammer price and in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer *or* Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) *or* EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the **hammer price**. VAT on the **buyer's premium** can only be refunded if you are an overseas business. The VAT amount in the **buyer's premium** cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	* and Ω	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid.**

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU buyer (as applicable) must:

(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**

(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots.** All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal,. **movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All reinvoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

º
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

¤
Bidding by interested parties.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ
Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

º Minimum Price Guarantees
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º♦ Third Party Guarantees/Irrevocable bids
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

¤ Bidding by parties with an interest
When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications
In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

09/09/19

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/ "Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...'/ 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/ 'With date ...'/
'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

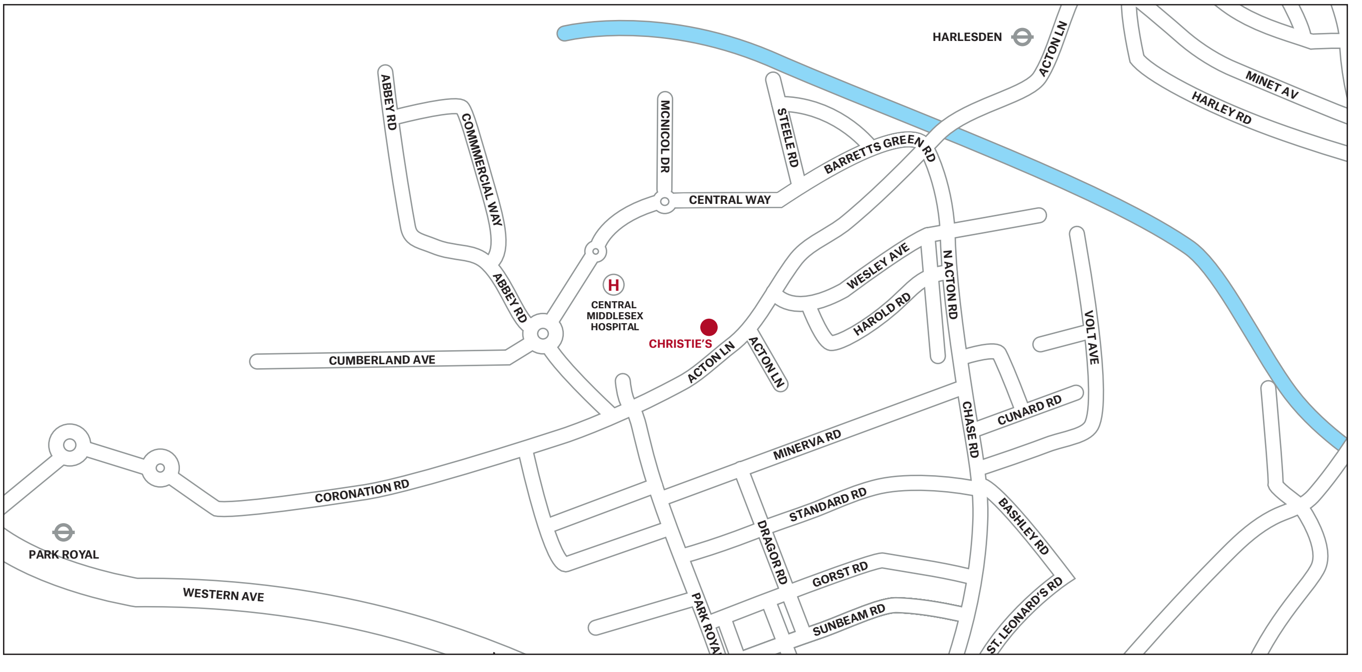
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



15/08/18



LOUIS-MICHEL VAN LOO (Toulon 1707-1771 Paris)
Portrait of Jacques Roettiers (1707-1784), half-length, in a mauve jacket, holding a medallion
signed and dated 'L. M. Van Loo 1735' (lower centre, on the chair back)
oil on canvas
32 x 25⅝ in. (81.3 x 65.1 cm.)
£10,000-15,000

OLD MASTER PAINTINGS AND SCULPTURE

London, 4 December 2019

VIEWING
29 November – 3 December 2019
8 King Street
London SW1Y 6QT

CONTACT
Maja Markovic
mmarkovic@christies.com
+44 (0)20 7389 2090

THE COLLECTOR

SILVER & 19TH CENTURY FURNITURE, SCULPTURE, CERAMICS & WORKS OF ART

THURSDAY 14 NOVEMBER 2019 AT 10.30 AM & 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: SHELL
SALE NUMBER: 17186

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at **auctioneer's** discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

18/01/19

WRITTEN BIDS FORM

CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

Client Number (if applicable) — Sale Number **17186**

Billing Name (please print)

Address

Postcode

Daytime Telephone — Evening Telephone

Fax (Important) — E-mail

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

CHRISTIE'S

Photography: Bill Henderson, Mark Farrington, Mark Asher, Natalie Parrish, Tony Fisher

09/10/19



CHRISTIE'S

8 KING STREET   ST. JAMES'S   LONDON   SW1Y 6QT